

Some Examples OF THE WORK OF AMERICAN DESIGNERS

DILL & COLLINS CO

PAPER MAKERS

PHILADELPHIA · NEW YORK

BOSTON



A faint, light-colored watermark or background image of a classical building with four prominent columns and a triangular pediment is visible across the entire page.

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SOME EXAMPLES OF THE WORK OF AMERICAN DESIGNERS



DILL & COLLINS CO.
PAPER MAKERS
PHILADELPHIA NEW YORK BOSTON

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by
DILL & COLLINS CO.*

*Edited and arranged by
J. M. BOWLES*

*Printed by
EDWARD STERN & CO., Inc.*

INTRODUCTION

ONE thing which should be made clear at the outset of this volume is that this collection of decorative designs by American artists does not pretend to be complete. We feel that in our title we have rather cleverly protected ourselves against the criticism of even the most indignant relative for not having included this man or that woman, for it is carefully prefixed, "Some Examples of the Work of American Designers."

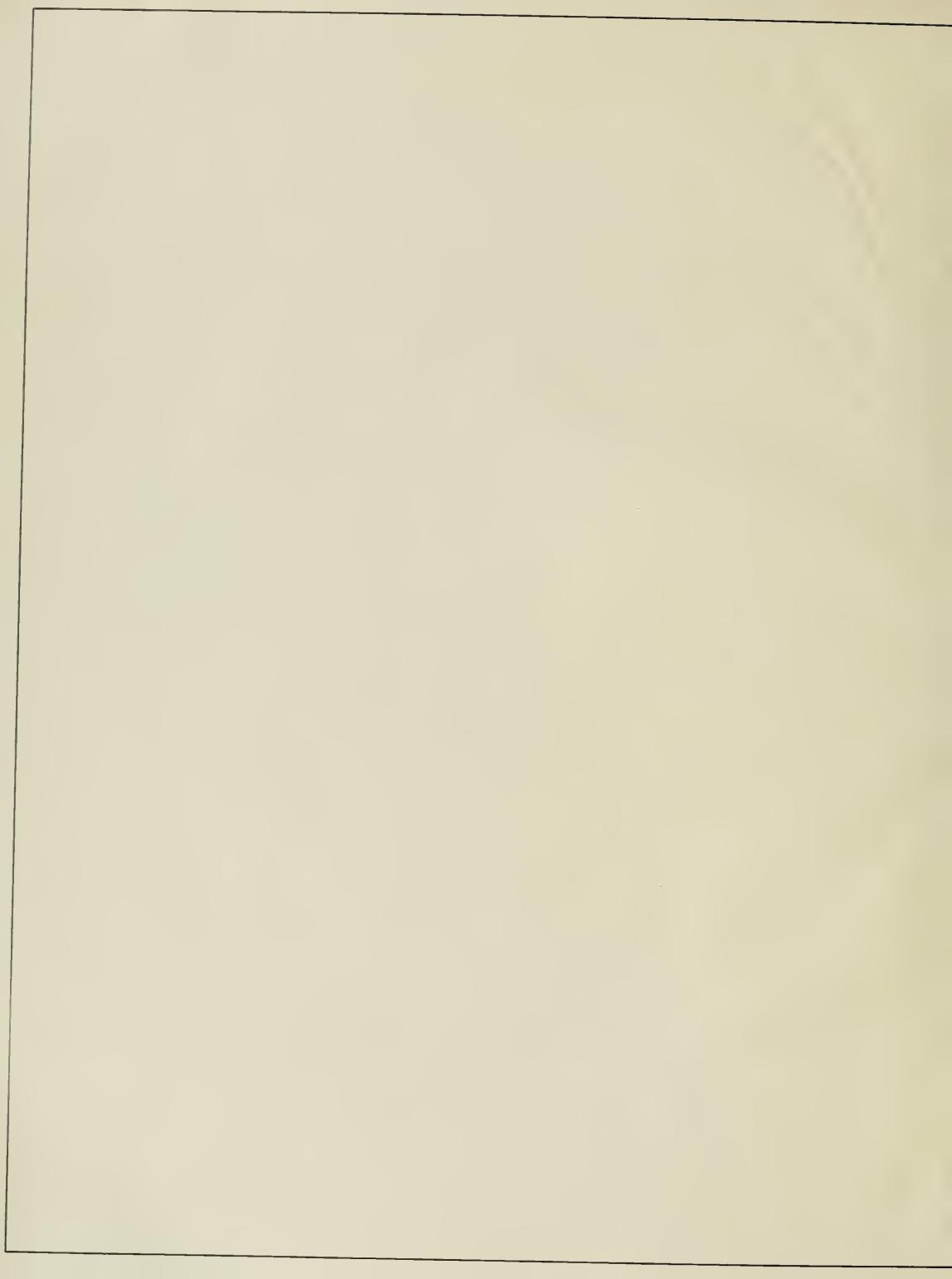
The chief reason why it does not exhaust its subject is, we regret to admit, purely a commercial one. The book is limited to thirty artists because Messrs. Dill & Collins make only thirty different papers, quite disregarding the fact that there are more than thirty good American designers. The selection of the present thirty whom we have immortalized was not a selection; like many another volume, the book just grew. Roughly speaking, we asked forty artists and thirty responded. We came out just right. The reasons why we were spared the embarrassment of having to exclude anywhere from one to ten contributors are interesting. One man refused to come into our little book, while another could not find anything among his collection of excellent designs quite good enough to adequately represent him in "so elaborate a volume." Another had not made anything large enough for our page, which was our misfortune, and another who does occasional commercial designs for one client, desires to remain incognito. He spurned a suggestion that he might occupy a little section of his own headed "Artist."

Unknown." Some artists are as bad as some business men, they do not always answer letters by return of mail; one man answered in October a letter sent to him in February and a young woman has not yet replied and never will. Then we are free to confess that not being infallible there are several excellent designers whom we overlooked, no other word will express it, and there are one or two whom we did not know did commercial work but who do, at outrageous prices. Finally, several possible contributors disappeared, were found later in military camps and could no longer be interested.

A word may be said on the tone of some of the text pages. The poor artist always takes himself seriously. If I have not taken some of these tabloid biographies too seriously it may be only one way of indicating that I consider the subjects of them artists of the first rank.

If the book has any aim, it may be expressed in the hope that it will be found, as far as it goes, a record and a reminder of use to the American advertiser in his hour of need for the artist's hand and brain. May he be as discriminating and as generous in the future as he has been in the past!

SOME EXAMPLES
OF THE WORK OF
AMERICAN DESIGNERS



CLAIRE AVERY

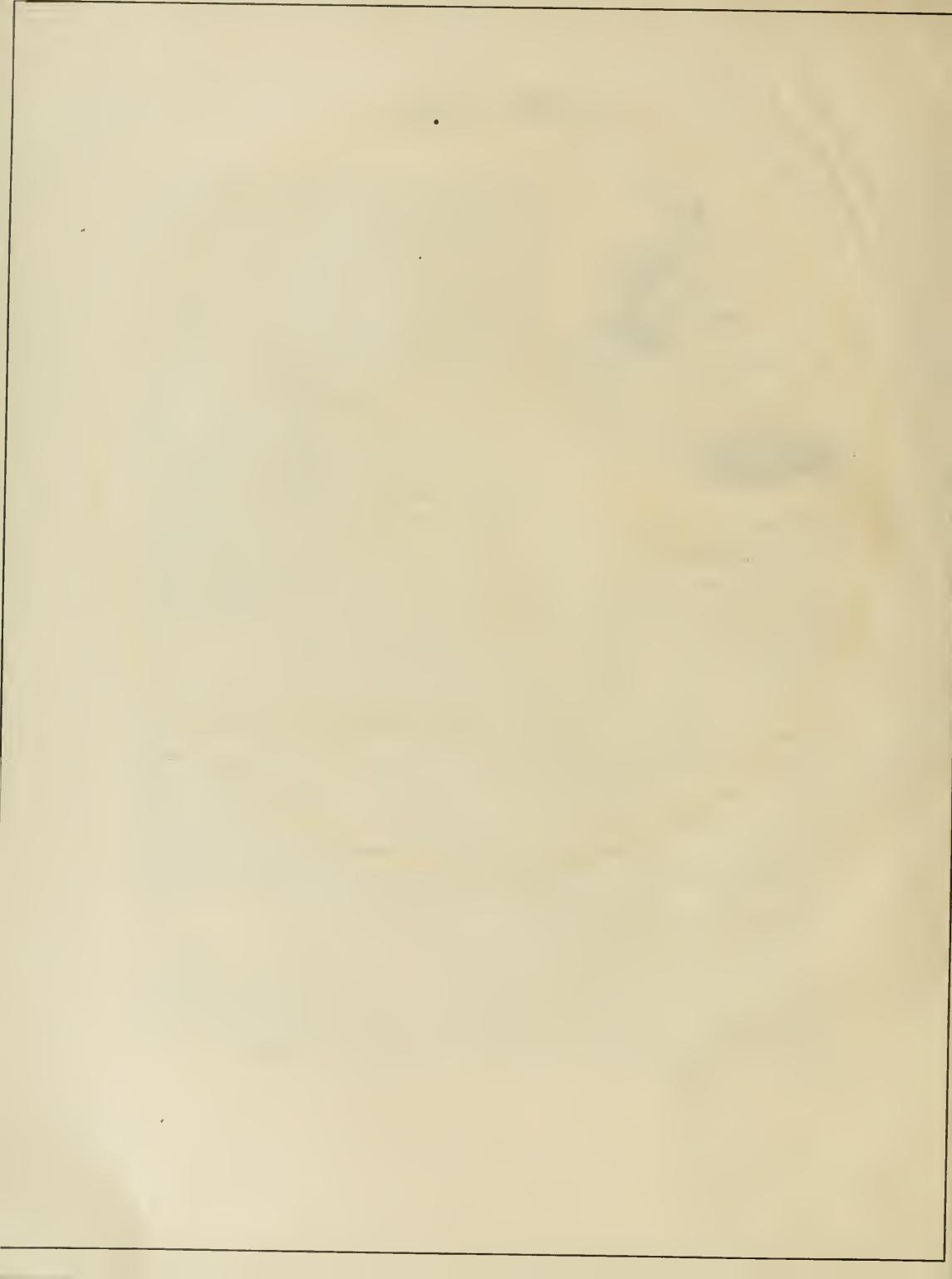


Feminism in art is rarely more completely illustrated than in the charming circular panel from a cover of *Vogue* on the overleaf. When women first came into art and the art schools began to fill with girls about the time when the word stenographer ceased to indicate a man clerk and became a synonym for young woman, the members of the weaker sex (that irritating phrase) could not resist a

tendency to work in heavy masses, over-thick lines and general splash and dash, to show that they were not merely man's equal but his superior; to prove to the universe that they could be not only as strong and as bold in art as he, but that they could go him one better. All this has passed and now woman is quite content and even proud to be herself.

Miss Avery's cover is not only a good cover but it is completely feminine, so much so that, as extremes meet, it is almost masculine in its appreciation of the piquant young person who is having breakfast in bed with her black kitten, also having breakfast in bed. An original note is the dark mass back of the head and taste and decorative ingenuity are shown in all the details. The little drawing on this page from another issue of *Vogue* has distinction. It is also coloristic; we are apt to forget what a beautiful color black can be.

Miss Avery is from New York State, learned her trade at Pratt Institute and the Art Students' League, and now lives in New York City. She has done some work for Marshall Field & Co., Chicago, but at present is drawing for *Vogue*.





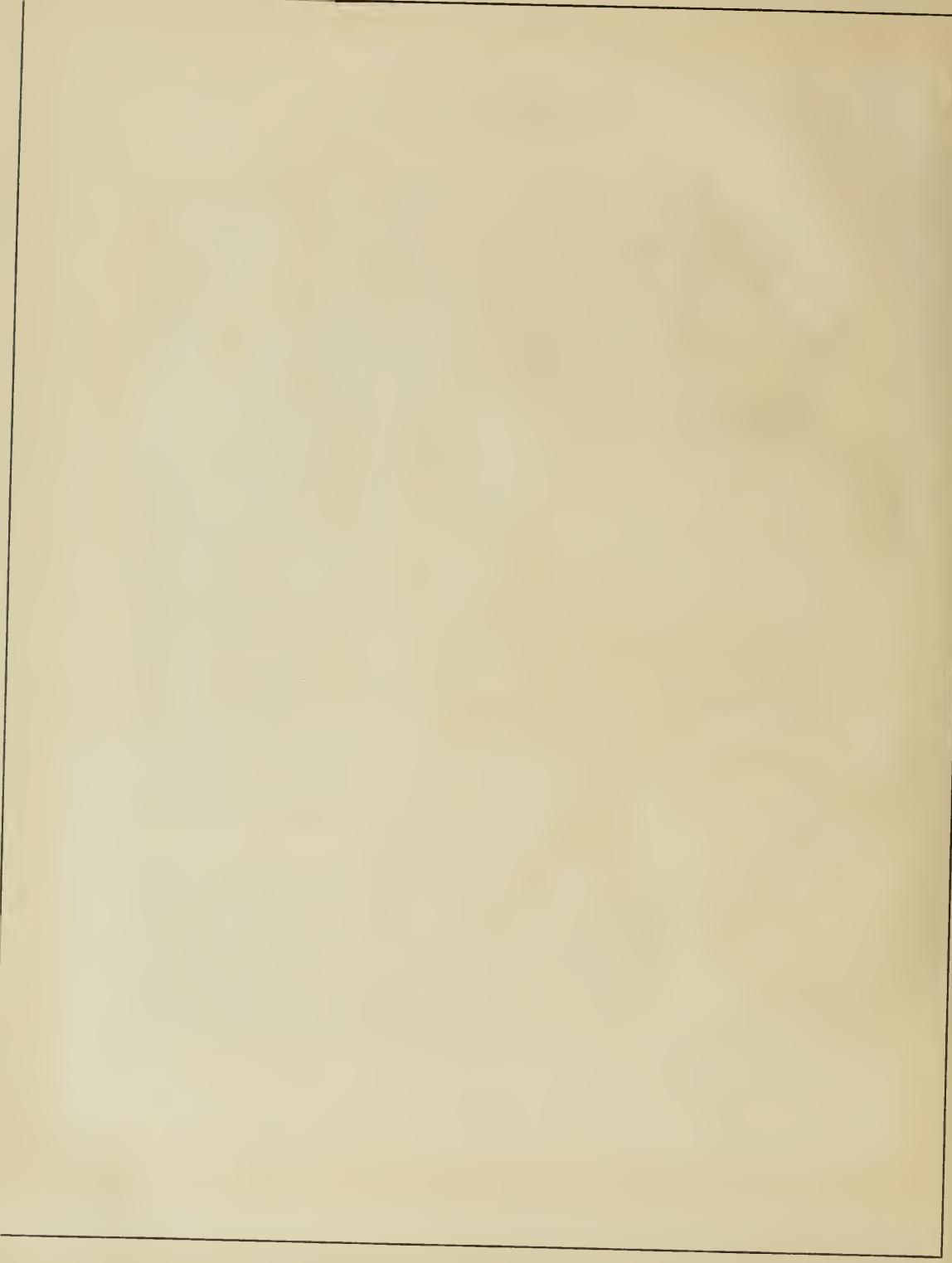
Process Plate is a product which marks the highest standard yet reached in the evolution of the Super-Calendered Paper, excelling in durability, strength, brilliancy of color and printing characteristics, the so-called "cheap" coated papers, and costing less. There is, however, no present indication that a satisfactory uncoated substitute will be found for a high-grade coated paper such as Dill & Collins Black and White, upon which is obtained a perfection of detail and brilliancy of effect that has earned for it the reputation of possessing the best printing surface available. Process Plate, therefore, should be seriously considered in connection with ordinary commercial work, and as a welcome substitute for the low-priced coated papers, the deficiencies of which are too well known to require description.

RALPH BARTON



ENERALLY an artist can be placed within the limits of a certain school or its suburbs, but we defy any art historian to place Mr. Barton in any one section of art's vertical file. Nor could we blame the baffled "clerk of the collection," who, as Whistler wrote, loves to "mix memoranda with ambition and reducing art to statistics, files the fifteenth century and pigeon-holes the antique." The fault is Mr. Barton's. By his own words, he is as conglomerate as the Tower of Babel. "I hail from the state of Missouri, and am about as American as it is possible to be, both sides of my family having quit England for these shores before the English were obliged to quit them, and being myself the possessor of enough Cherokee blood (one-sixteenth) to make me adore the scale of primary colors. Everybody in America thinks my work is 'French.' In France they thought it was 'un peu boche!' and in Germany I suppose they would call it Chinese. As a matter of fact, I copied the designs on Greek vases at first and developed the style from that." He is Middle-Western, English, American Indian, "a little bit German," French, Chinese and Greek, and to crown it all lives in Babylon —Long Island.

Our exhibit is an excellent example of his love for pure color in curious, modernist masses. The initial on this page, done especially for this book, is very "amusing," to borrow a bit of studio slang. He has worked for a great many firms and a great many kinds of firms—advertising companies and humorous weeklies in particular—and Puck more than any other of the humorous papers.





Suede Finish, white and cream, water-marked, are papers with a medium machine finish, exceptionally high grade, especially adapted for use in library works, school books, booklets, and all publications of the best class where durability, permanency of color, and rich, effective printed results are desirable. The high color, cleanliness, opacity, and softness of texture are characteristics that mark this grade as one of the best and insure a final result creditable alike to the printer, publisher and paper maker. Unusual bulk for weight and finish is also an important item in ascertaining its relative money value as compared to other grades. Also made in India Tint. Suitable for printing from line engravings or zinc etchings. Can be made to order in tints, and with deckle edge when quantity permits of manufacture.

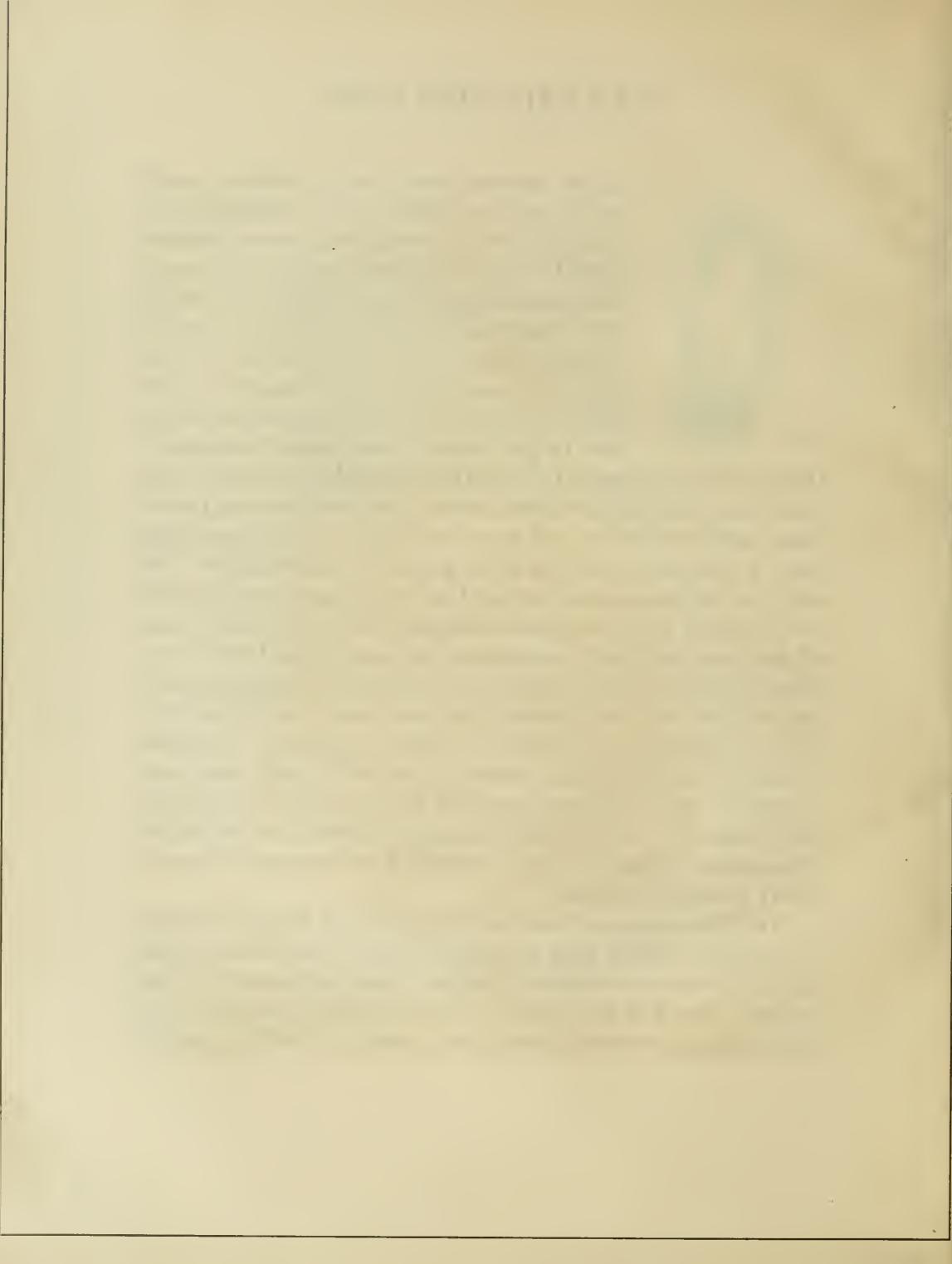
ST. CLAIR BRECKONS



As we demonstrated to an attentive world in the page on Miss Avery, woman has acquired aplomb through experience in the art world, formerly almost exclusively man's domain, and has become indifferent enough to be natural. The result is wholly desirable. Having gotten what she wanted it is no longer necessary for her to assert herself. Having mastered her medium she no longer has to proclaim: "Look at my technique!"

Being taken for granted, she is free to employ her native gifts in her own field, where man cannot compete; she can be delicate, subtle, alluring and even soft, calm in the knowledge that "a charming exterior is no proof of superficiality." She may also be quaint and do exactly as she pleases, as witness the curious little figure on the second page following. Here is one of the most original conceptions in our book. Drawn in a clean, pure line, almost pathetic in its delicacy and gentleness, and washed over with color as a child would do it, the effect is so naive that it is probably the last word in sophistication. This little drawing in the manner of an old French color print is simple—note the drawing of the face—and it meets Whistler's test of a work of art, it shows no trace of effort, for Whistler held that as long as a work of art betrayed a trace of effort it was unfinished.

Mrs. Breckons was born in Wyoming and in her art training period worked with a sculptor, but no one knows where she got her esoteric manner, unlike that of anyone else in this country. She has done work for the Pall Mall Magazine and has made some extraordinary store cards for John Wanamaker.





Sketch for a
Catalogue Cover

Printed on Dill & Collins Super White
Substance 25 x 38—50 lb.

Super-Calendered, white, is a paper of moderate price and most desirable characteristics which, next to our "Black and White," "Superb, Dull Coated," "Process Plate," "Quaker Finish" and "Art Book," we advise the use of for catalogues, school books and other publications requiring a clean, durable, closely woven sheet for printing from wood cuts, line engravings, zinc etchings or half-tone plates made with a screen not finer than 135 lines. Its composition insures softness, pliability and affinity for ink. It therefore prints easily, saving time in both make-ready and running on the press. Such a paper cannot be offered in strictly price competition with ordinary market grades, which are almost without exception made entirely from the products of wood, and therefore thin for weight, transparent, hard, and give weak effects in printing. We offer this as a paper of the first class and as eminently suited to the several purposes for which we recommend it.

CHARLES R. CAPON

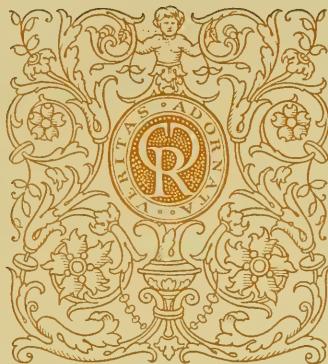


URE Renaissance manner ordinarily would not seem to appeal to the purchaser of advertising design and yet it has been chosen by this successful commercial artist for his own announcement. The average man would contend that the feeling of this page was entirely non-commercial, thinking that dignity and reserve were out of place in commerce, yet Mr. Capon has worked with the advertising managers of the Dennison Manufacturing Company for years and is also a designer for the Barta Press, a leading commercial printing establishment of Boston. It either proves again that everything is possible in Boston or that taste is advancing in American advertising. Some of the other clients of this artist, who is Boston born and bred, are Ginn & Company and the Forbes Lithograph Company, and Fuller & Smith and the Caxton Company of Cleveland.

Elsewhere in this volume reference is made to the advancing standard of taste in America and the advisability of using the best art work rather than the merely good, but sometimes it does seem dangerous to give the dear public a choice. Some years ago a journal for the homes of ladies, published less than a hundred miles from Independence Hall, printed an article by a prominent interior decorator on how to furnish a house. It was illustrated by the deadly parallel system, with horrible examples in one column and specimens of furniture in simple lines and good taste in the other. The story goes that hundreds of letters were received asking where the horrible examples could be bought, only a few inquiring about the others.



TYPE AND DECORATION



CHARLES R. CAPON
DESIGNER · TYPOGRAPHER
TRINITY COURT
BOSTON

Regal Antique, India, water-marked, with rough surface offering the maximum bulk for weight, is susceptible of artistic treatment that will produce an irresistible appeal to the educated taste. Corresponding in shade to our other papers of the same tint, it can be used in combination with them or alone, thus offering exceptional opportunity for the display of originality in design and execution. The paper is soft, durable, permanent in color, unusually bulky for weight, ink dries rapidly on it, and it can be run without slip-sheeting. Its high grade and merits entitle it to serious consideration in connection with all publications that permit of the use of a rough-finished paper. On Special-Making Orders can be run with deckle edges.

FREDERIC G. COOPER



Mr. Cooper is, so far as we know, the only one of our contributors who has published an illustrated story of his life and works. The little picture on the next page appears on the cover of this eight-page "autobiography," the drawings for which are burlesques of his own designs. He even caricatures some of his caricatures, almost as complicated a performance as Eddie Foy's imitation of Elsie Janis' imitation of himself. In it we learn that he was born

in Oregon and that in his boyhood days the mothers of other boys in the neighborhood got into the habit of telling their sons to "keep away from that Freddie Cooper," and that he came further East as a youth and on getting off the train "thanked the porter kindly." Further, that he desires to give credit to "Sir Charles Buckle Falls for instruction so delicately and tenderly applied," and finally, buried under much persiflage, a statement of his art principles: "The only justification for accepting payment for your stuff is that the stuff shall result in the selling of the commodity which it illustrates or advertises," and "the shortest cut to distinctive individuality lies in an understanding of the fundamental principles and construction of the thing delineated and a strictly personal interpretation of that thing, ignoring entirely how anyone else ever did it." It may interest you to know that the pamphlet, which is a literary curiosity, costs only ten cents, the tenth part of a dollar, and may be had from the Marchbanks Press, New York (advt.), also that there is more about Mr. Cooper on the next page.

The Bull Durham window card which appears much reduced on the opposite page is a good example of Mr. Cooper's latest manner. Note the daring with which he has omitted the profile of the woman's face. We often read in novels, "Her face was a perfect blank." Here is an illustration of it. The design is a study of masses, not of lines. It is also a good specimen of the characteristic Cooper lettering, which is always individual and an integral part of the composition. One cannot imagine another man doing the lettering on one of Cooper's posters. The design on the previous page, so simple that nothing is lost in its great reduction, is one of Mr. Cooper's stunts. It was made to advertise a Japanese opera singer at the Fifth Avenue Theatre, New York, and to those few of our readers who do not understand Japanese we may say that it reads "At the Fifth Avenue, Sumiko Tokao, Daughter of the Land of Flowers." In the little brown panel in the upper left corner is Mr. Cooper's monogram. The Japanese characters have been praised by natives of the land where writing is practised as a decorative as well as a utilitarian art.

This gifted man has turned out, in not so many years, hundreds of drawings, posters, magazine covers, cartoons and thumb-nail sketches. Everyone who reads the editorial page in Life knows the latter. Besides Life, he has worked mostly for the Saturday Evening Post, Collier's Weekly, the American Tobacco Company and the New York Edison Company, although many other publications and business houses of equal standing have used his "stuff."





A quality, Sir
and good taste
to your heart's
desire —
GENUINE
"BULL" DURHAM
SMOKING
TOBACCO

5¢

Ooze Finish is a special machine finished paper, the striking characteristic of which is its suitability for the printing of deeply etched halftone plates made with a screen of 133 lines or less. The color is a cream white, whose warmth blends beautifully with the halftone plate, producing that agreeable softness so much desired in certain classes of illustration. There is also a complete absence of glare of any kind. Ooze is an admirable medium for the printing of type, and it is therefore particularly suitable for illustrated books, catalogues, circulars, etc.

THELMA CUDLIPP



Thelma Cudlipp is not the title of a five-hundred page problem novel but the honest-to-goodness name of a charming young Virginian who lives in New York and does drawings alternately dainty, dashing, humorous and daring. There are some in which two or even three of these qualities are blended, and every now and then one in which all

four of these virtues are combined. The sourest of Teutonic philosophers would be obliged to admit that the little drawing from *Vanity Fair* in our initial space is dainty and humorous. It is from a page depicting the possible horrors of war and the legend is "The food distress among our little household pets is bound to be tremendous. Here, for instance, are two of them having to share a single breakfast." This is typical *Vanity Fair* wit and Miss Cudlipp has been called upon often to illuminate similar flings in social satire. Some men say women have no sense of humor and other men pay them to make humorous drawings.

The book jacket on the overleaf, for the brilliant and caustic "*Hermione*" sketches of Don Marquis, is an adaptation of a design for a magazine cover, also for *Vanity Fair*, and one of the best of a year's series. *Motor Life*, the *Century*, *Good Housekeeping*, the *Pictorial Review* and the *Sunday Sun* have all used Miss Cudlipp's work, also the George H. Doran Co., Charles Scribner's Sons and other publishers, and several years ago she took a prize of five hundred dollars in a competition for a poster for a flower show in New York City.



HERMIONE



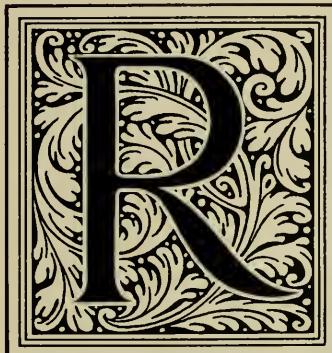
DON MARQUIS

Courtesy of
D. Appleton & Co.

Printed on Dill & Collins Dulcol White
Substance 25 x 38—80 lb.

Dilcol Coated Book, white, is offered as a medium-priced coated paper, suitable for large editions of mail order catalogs, circulars, booklets, and the many uses where cost is an important factor. It is not intended as either a successor or substitute for our standard grade of "Black and White," which has earned for itself the reputation of being the best made, and comparison of the two grades will show a decided difference in favor of the "Black and White" as regards color, finish and printing qualities. We confidently expect, however, that this paper will fill a long-felt want, as its price and excellent printing qualities make it available for many kinds of work, which of necessity must be printed on a medium grade of coated paper. In common with all our products the surface is firmly fixed, brilliant in color, but not excessively glossy, will not "pick," and the ink dries rapidly upon it, thus avoiding the necessity of slip-sheeting. A comparison of this stock with other makes selling at about the same price will show a decided superiority in favor of our product, as regards color, texture, and that affinity for ink which gives rich, brilliant contrasts, unusual in a paper of this grade. Suitable for printing on from fine screen plates in black, tints or colors.

EDWARD B. EDWARDS



RESEARCH is as necessary to the artist as the scientist, if he takes his work seriously. Mr. Edwards is a scholar, a student and a collector as well as a designer. The cover for the score of "The Jewels of the Madonna" is a beautiful example of his work, a characteristic of which is always complete purity of style, a matter into which he goes deeply. He is an authority on style, has a fine reference library of books on the subject and a collection of art objects of the different periods as well. He is familiar with many schools, and the range of his work and the variety of styles he employs are astonishing. A problem put up to him receives the most careful attention, and his presentation of an idea is marked by elaborate care. A so-called sketch by Edwards is already a work of art. After the orders have been executed people frame them.

Pennsylvania is his native state, but he has worked in New York city for many years for a list of loyal clients headed by the Metropolitan Museum of Art, for whom he has carried out extended commissions. The Outlook and the Independent magazines have each used a series of carefully studied covers, and he has done much for the Curtis Publishing Company, notably elaborate covers and pages in color for the Ladies' Home Journal. Then there is an entire collection of these music covers for G. Schirmer besides the one we show, this being a field fertile with ideas for the decorative designer and filled with poetic and romantic suggestions for the man with imagination.



THE JEWELS OF THE MADONNA

(I GIOIELLI DELLA MADONNA)

OPERA BY
ERMANNO WOLF-FERRARI



NEW YORK · G. SCHIRMER
BOSTON · THE BOSTON MUSIC CO

Multykolor, coated one side, is a brilliant, durable, high-finished paper for half-tone or color work, presenting a surface on which ink dries rapidly, permitting of fast running, and which is not easily soiled by handling, thus reducing the waste to a minimum. Danger of change in color of ink incident to either acid or alkali reaction is eliminated. The body paper is closely woven, clean, of exceptionally good color and the coating uniformly distributed, dense, highly finished, and possesses an affinity for ink, a combination which insures both easy running on the press and most satisfactory results. This product is the result of many years of close study of the paper requirements of the highest class of printing from either half-tone or color plates and we unhesitatingly present it as the most suitable medium produced.

CARLTON D. ELLINGER



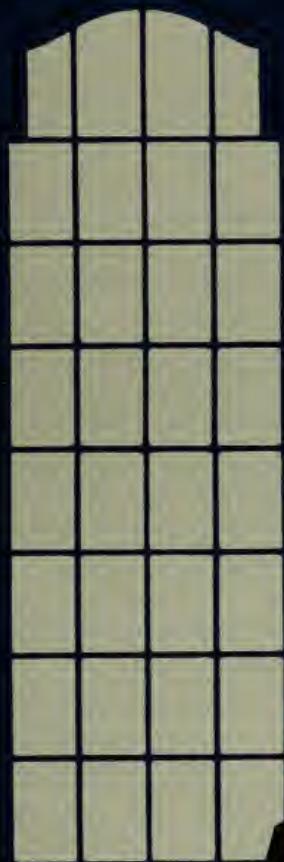
HEN we came to choosing an example of Mr. Ellinger's work we found ourselves confronted by a man who works in two sharply divided manners; one picturesque in general effect, with the design composed of masses of bold color, the other employing rather delicate and elegant motives drawn in line and based on the more conventional

classic forms with color schemes of combinations of the most refined colors and tints, such as a cool dark gray with a pale gray background or a moderately warm brown on gray-brown as its relief. In despair we chose the poster-like cover of the menu card of the Windsor Hotel for our exhibit, perhaps because it was the more unusual and helped to lend variety to our book, and at the same time we attempted to give a glimpse, at least, of the artist's other phase by means of the initial on this page. To convey an adequate impression of this side of Mr. Ellinger's character we should have to reproduce in facsimile one of the commercial booklets which this artist has decorated; for instance, the distinguished pamphlet advertising the new Bush Terminal Exhibit Building in New York City.

Born in Michigan, Mr. Ellinger has arrived in New York City. He has worked for the Cargill Company of Grand Rapids, the Joseph Mack Printing House of Detroit, the Niagara Lithograph Co. of Buffalo, the Herald Press of Montreal and the Redfield, Kendrick, Odell Co., Wynkoop, Hallenbeck & Crawford Co., Gibbs & Van Vleck, Frank Seaman Co. and the Aeolian Company of New York.



Supper



WINDSOR
HOTEL
Montreal

CARLTON
ELLINGER

Courtesy of
Windsor Hotel

Printed on Dill & Collins Extra Strong Tinted Enamel White
Substance 25 x 38—140 lb.

Extra Strong Tinted Enamel possesses unusual strength and flexibility, is well adapted for work to be embossed and all purposes requiring strength and durability, combined with the best printing and folding qualities. The body paper is the same tint as the coating and will not, therefore, show on the folded edge. With a high glossy surface firmly fixed and not sensitive to moisture, it is well suited for printing from type, line engraving, three-color or half-tone plates. A superior grade of paper that has proved entirely satisfactory for the purposes for which it is intended. Suitable for covers, folders, booklets and announcements. The coating is the same as used for "Black and White" and it possesses the same unusual printing characteristics.

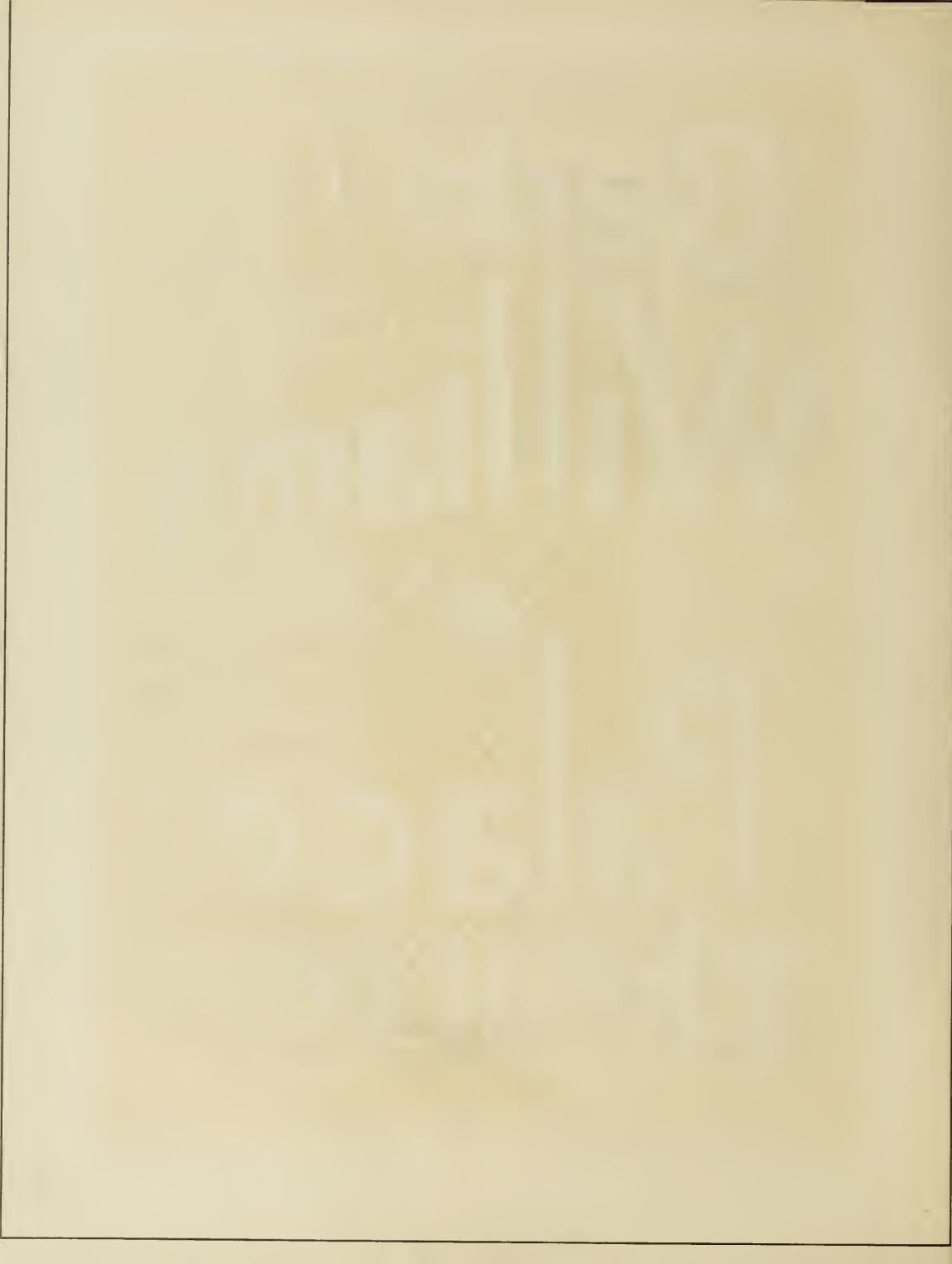
CHARLES B. FALLS



HEart of Charles B. Falls is brilliant and solid, like his conversation, if a personal remark may be permitted at this point. The initial on this page, made specially for this book, and our reduction of the eight-sheet poster of Bert Williams are admirable illustrations of these very desirable qualities, often opposed to each

other but here blended in one man's work. The Bert Williams, though made some time ago, remains one of the best posters ever done in this country. It is of extraordinary carrying power and absolutely characteristic of his subject. This commercial design, made for use in New York City for a week or two, is a complete portrait of Mr. Williams. Note the loose-jointed pose, the gleam of his eye and the careful placing of his feet, which must be fixed just so before he can begin his far from lyricsong.

Mr. Falls, although born in Indiana, has been an inspiration to many of our younger artists (see the biographical note on F. G. Cooper in this here book), and he is not so very old himself. He has a long list of customers, Everybody's, Collier's, System, Vogue and the Red Book; the Palace Theatre and the Fifth Avenue Theatre, New York; Dodd, Mead & Co. and the Edison Co., New York; Marshall Field & Co., and Sears, Roebuck & Co., Chicago; and N. W. Ayer & Son, Calkins & Holden, J. Walter Thompson, Berrien-Durstine, Frank Seaman and Street & Finney. Of recent years he has carried some of his ideas for costumes and backgrounds onto the stage, in several productions for the American Society of Illustrators.



Bert Williams

F
Palace Theatre



BEGINNING DEC. 22ND
B.F. KEITH'S
BROADWAY
AND 47TH ST

Flat White excels all other machine finished papers of moderate price in brilliancy of color, cleanliness, similarity on the two sides of the sheet, strength, durability, and printing characteristics—in short, is a paper which again accentuates the fact that our papers "Contribute to printed work an atmosphere—that indescribable something that differentiates between the artistic and the commonplace," and which has earned for them the general recognition of being "The Best Made." As its name implies, the surface of the paper is perfectly level, and absolutely free from "glare." Suitable for printing from line engravings, Ben Day plates, half-tones not finer than 120 line, peculiarly acceptable for type, and therefore most desirable for library works, text-books, and books of reference that are frequently in use.

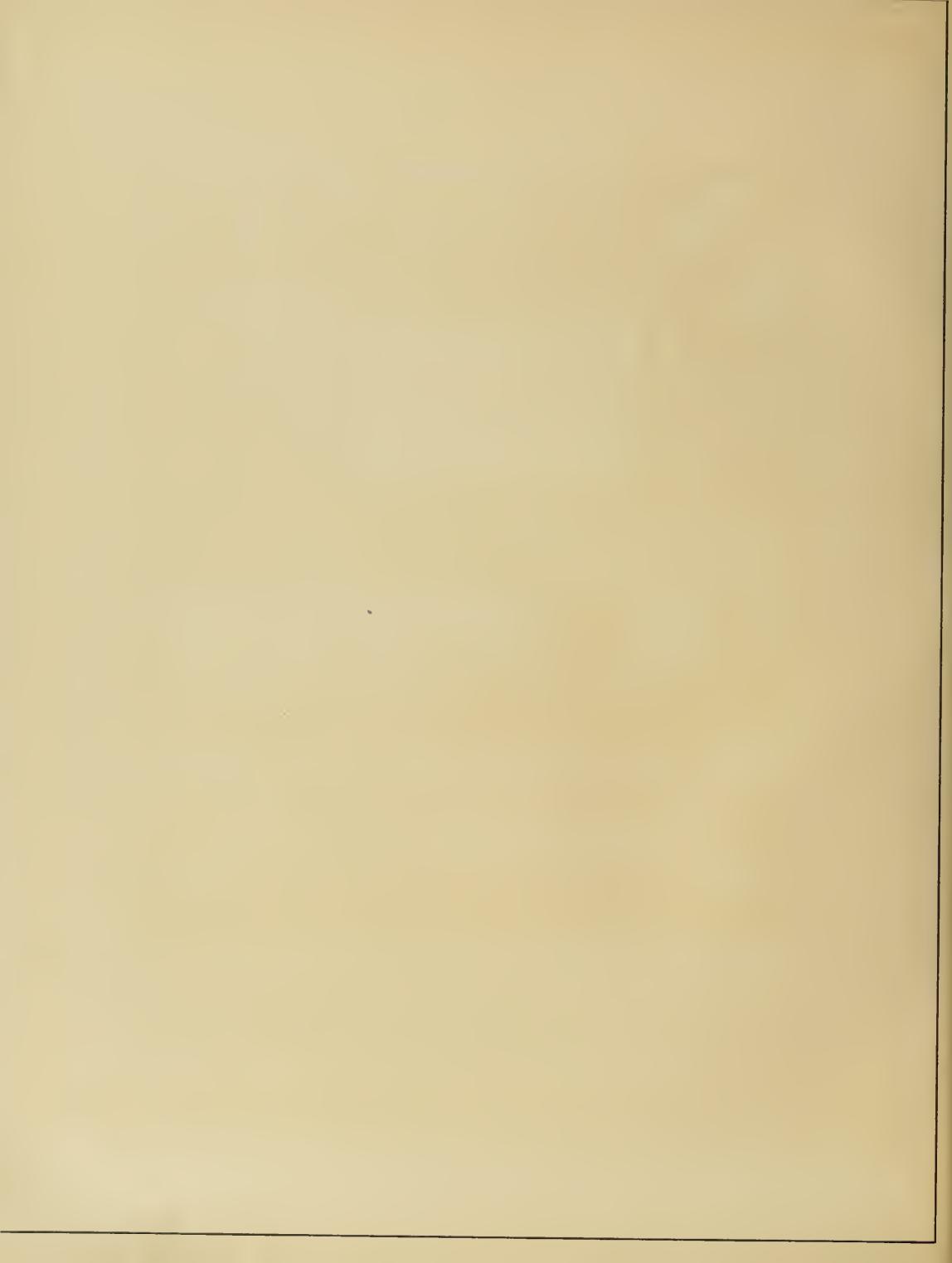
LOUIS FANCHER



As an instance of how seriously advertising design is taken nowadays it may be mentioned that Mr. Fancher spent two days making studies at West Point before putting brush to paper for the Simplex advertisement. But Mr. Fancher has always taken his work seriously, which may account for the fact that his designs have been used by every first-class advertising agency in New York, by practically all the magazines that use good drawings and by publishers like Doubleday, Page & Co.,

D. Appleton & Co., and Frederick A. Stokes, besides such commercial houses as the Pierce-Arrow and Packard Automobile Companies and the makers of Firestone tires. In the Simplex page, poster-like in its carrying power, we have an example of his latest manner, broad masses and solid color used with a sure touch and a practiced hand. In the Scribner's poster on this page we are fortunate in being able to show an instance of an earlier method. This, perhaps his best poster design, has long been out of print and acknowledgment should be made to Mr. Henry Lawrence Sparks, of New York, for permission to reproduce the copy in his famous poster collection.

Mr. Fancher studied at the New York Art Students' League and afterwards in Munich. He was born in Minneapolis but was taken to Chicago as an infant and remained there until he was fifteen, reversing the experience with this city of Mr. Ralph Fletcher Seymour, who, as mentioned elsewhere in this volume, was born in Chicago but was taken from there as a baby. Is there anything symbolic in this mysterious exchange?



Simplex

There is no Simplex owner who believes that any better car is made. The longer the period of possession the more surely this belief becomes conviction. Crane model, six cylinder chassis, five thousand dollars.
SIMPLEX AUTOMOBILE COMPANY
SIX BROADWAY, NEW YORK CITY



Off-Set, white or tinted, made with the grain or "tooth" considered most acceptable for off-set printing, specially sized, trimmed on all sides, perfectly flat, and sorted by hand in order to meet the necessities of the automatic feed. Furnished in single sheet and pasted two or three ply. To order only; quotations on application. Samples furnished on request.

ARTHUR FINLEY

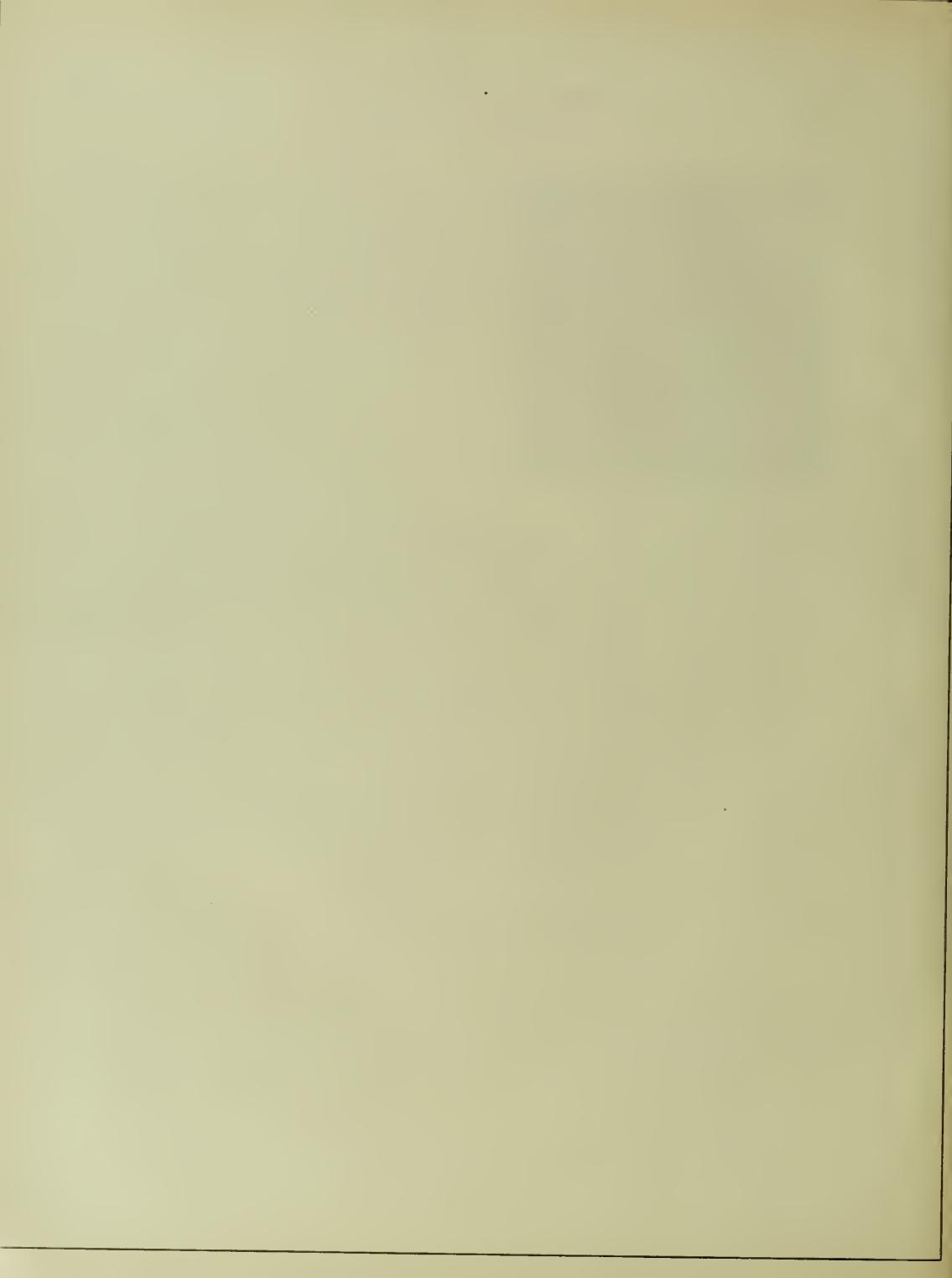


ANY men of many minds make up the world of art as well as the world of which it is a part and it has to be pointed out constantly that there is nothing about the mere physical act of painting or sculpturing which necessarily makes a man artistic. Theodore Child used to say that painting was no more mysterious or difficult to learn than soap boiling.

Some men who draw and paint are more prosaic than most bookkeepers. There are many artists of whom one can easily think as doing other work, as bankers, naturalists, orators, actors, but it is impossible to think of a man with Mr. Finley's curious and original imagination being a postman for instance.

The initial on this page, done especially for this book, is a good example of Mr. Finley's habit of mind. His work is never commonplace, never hackneyed, never quite the same; while the menu cover for the Café des Beaux Arts of M. Bustanoby is one of the most distinguished things of its kind ever seen in New York, where the restaurant business is more than a business and the attempts to make it an art are never ending.

Born in New York State, Mr. Finley lives in its largest city, and has done work for Calkins & Holden—is there any good artist who has not?—the Cheltenham Agency, the Mears Advertising Agency, Marshall Field & Company, R. H. Macy & Company, Lord & Taylor, and *Vogue* and *Vanity Fair*, in which esoteric periodicals he looks most securely at home.





Paris in New York



Café des Beaux Arts

LOUIS JUSTANOBY

80 West 40th Street



Courtesy of
Café des Beaux Arts

Printed on Dill & Collins Art Book Sea foam
Substance 28½ x 45—95 lb.



Tinted Art Book, super-calendered, gives exceptionally good results from all line engravings and half-tone plates, preferably not finer than 135-line screen, and also when printed from lithographic stone. Is specially sized for writing on with pen and ink, and most acceptable when used on any typewriting machine. Folds well and possesses sufficient strength for ordinary embossed work. These characteristics, in conjunction with permanency, brilliancy and uniformity of color, cleanliness, and a strong affinity for ink, present a paper peculiarly suitable for Catalogues, Covers, Order Books, Envelopes, Booklets, Blank Forms, Enclosures, Statements, Letter Heads, Bill Heads, Announcements.

CHARLES H. FORBELL



© 1917

Designers and buyers of stereotyped advertising designs will run around the corner, suffering from shock, after a glance at the booklet cover for Weber & Heilbronner, for it is a new idea. It is safe to say that no one has seen this particular stunt done before. The conception of the three old boys, "looking 'em over" from an opera box, is excessively clever and the execution is perfect. It is no joke to get the low visibility

effect in a box, as one looks toward the rear of a darkened auditorium, by making a few marks on a piece of blue paper with ten cents' worth of paint—a nickel's worth of brown and a nickel's worth of white—thereby increasing the value of the piece of paper from ten cents to a hundred dollars or so. The borders of the curtains are strokes of genius and the whole comes dangerously near meeting the severest test of a work of art: Could a line be spared? Could a line be added?

The Uncle Sam design on this page was shown all over the country on Pathé films during the first Liberty Loan Campaign. It is lively, well drawn and precious to the student of advertising design because it also is the expression of a good idea which Mr. Forbell thought of himself. The Blackman-Ross advertising agency, the Street & Finney Company, the United Cigar Stores Company, and the New York World are among those who buy Forbellisms, and Life is a steady patron.

Mr. Forbell's birthplace is a secret. When asked about this important matter, he said, "I was born in New York City. I really was born in Brooklyn, but perhaps we would better keep it quiet." So we hereby refrain from mentioning it.



LOOKING 'EM OVER

with
"The man in the tower"
autumn
1915

Aramingo Bond, a paper of moderate price, having good strength and a surface adapted to either pen or pencil; suitable for letterheads, statements, order blanks, memorandum books, envelopes, and the many purposes for which such a paper naturally suggests itself. Can be made with laid mark, also in tints, and the surface can be varied to suit special requirements.

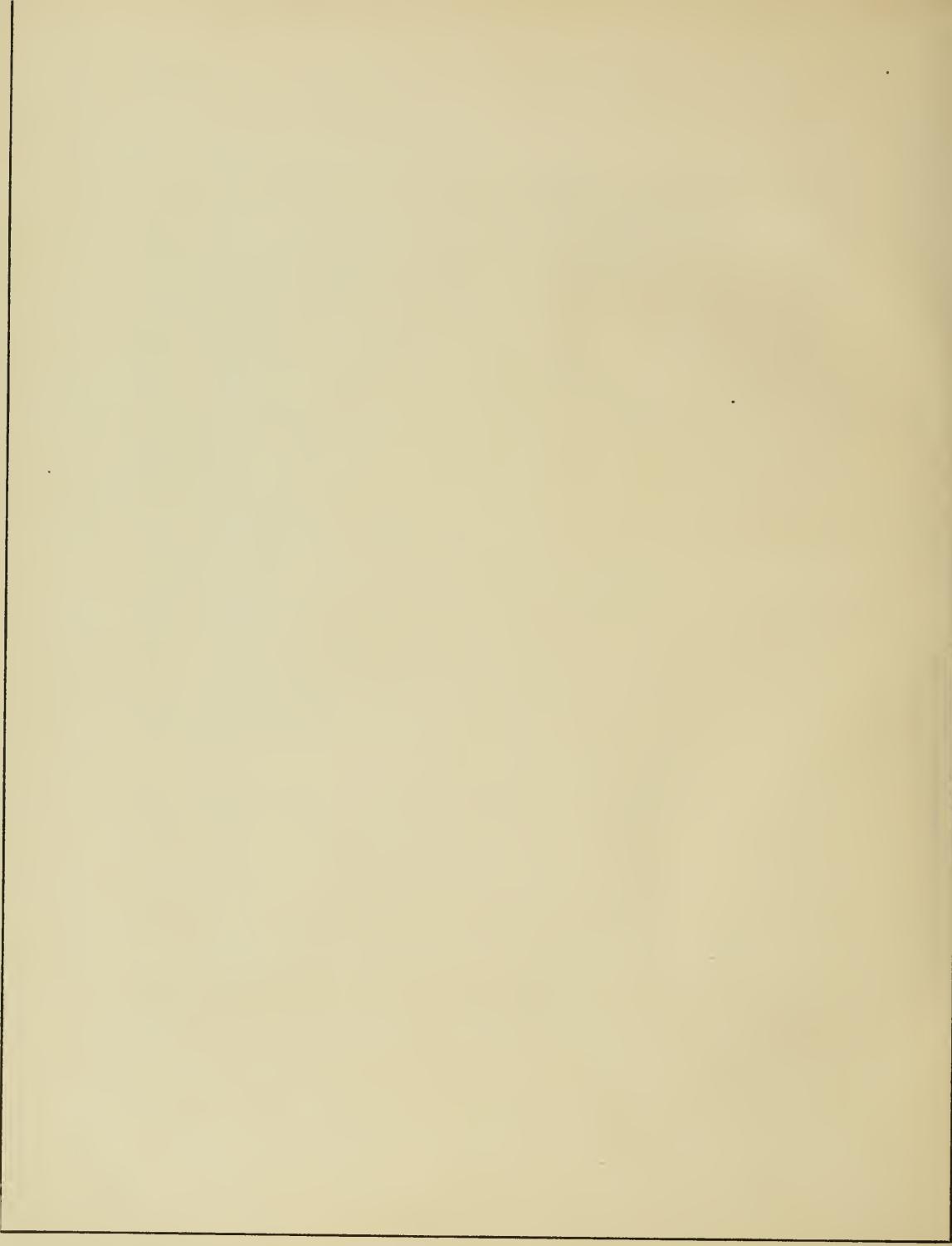
FREDERIC W. GOUDY



ONE of the finest designs from Mr. Goudy's pen is the rich and vigorous border around the page from his ill-fated edition of "The Sermon in the Mount," which book, almost finished, was destroyed by a fire in January, 1908, in a building in New York City in which was housed his Village Press, now at Forest Hills Gardens, Long Island. Different from any of the other books which Mr. Goudy has decorated and printed, it is a pity that he was not able to induce it to follow the example set by the justly celebrated phoenix.

It is impossible to do more here than list a part of Mr. Goudy's activities. Born in Illinois, he was a bookkeeper in Chicago, where he made his first drawing for type. Among the types designed by him are Camelot Capitals, Pabst, Powell, Cushing Italic, Kennerley, Goudy Roman (the Village type), 38 E and Italic (for the Monotype), Copperplate Gothics, De Vinne Roman, Norman Capitals, Forum, Goudy Old Style, and two private faces, Klaxon and Sherman.

He has worked for Marshall Field & Co., Gimbel Brothers, Hart, Schaffner & Marx, the House of Kuppenheimer, the Victor Phonograph Company, the Peerless Motor Car Company, the American Type Founders Company, the Curtis Publishing Company, the Woman's Home Companion, Proctor & Collier, Lord & Thomas, Calkins & Holden, the Pabst Brewing Company, E. P. Dutton & Co., Brentano's, the Bobbs-Merrill Company, Herbert I. Stone & Co., A. C. McClurg & Co. and the late J. Pierpont Morgan.



THE SERMON IN THE MOUNT

BEING CHAPTERS V, VI AND VII OF THE GOSPEL
ACCORDING TO SAINT MATTHEW



ND SEEING the multitudes, he went up into a mountain: and when he was set, his disciples came unto him: & he opened his mouth, and taught them, saying,
BLESSED are the poor in spirit: for theirs is the kingdom of heaven.
BLESSED are they that mourn: for they shall be comforted.
BLESSED are the meek: for they shall inherit the earth.

BLESSED are they which do hunger and thirst after righteousness: for they shall be filled.

BLESSED are the merciful: for they shall obtain mercy.

BLESSED are the pure in heart: for they shall see God.

BLESSED are the peacemakers: for they shall be called the children of God.

BLESSED are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven.

BLESSED are ye, when men shall revile you, and persecute you, & shall say all manner of evil against you falsely, for my sake.

REJOICE, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.

YE are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men.

Imperial Laid, white, water-marked, is made from formulas selected with a view to producing a soft, clean, close, high-colored sheet with antique finish, having an affinity for ink and insuring strong, dull effects in printing. Attention is requested to the softness and rapid-drying peculiarity of the stock, avoiding the necessity of inter-leaving and permitting of immediate backing up, thereby saving both time and expense in the execution of the work. Durability, permanency of color, and the maximum bulk for weight, combined with moderate cost, render it exceptionally acceptable for all publications of the best class requiring a rough-surfaced paper. On items made to order the color can be changed to any shade of white or toned, plain or deckled edge, and any style dandy used for the laid mark.

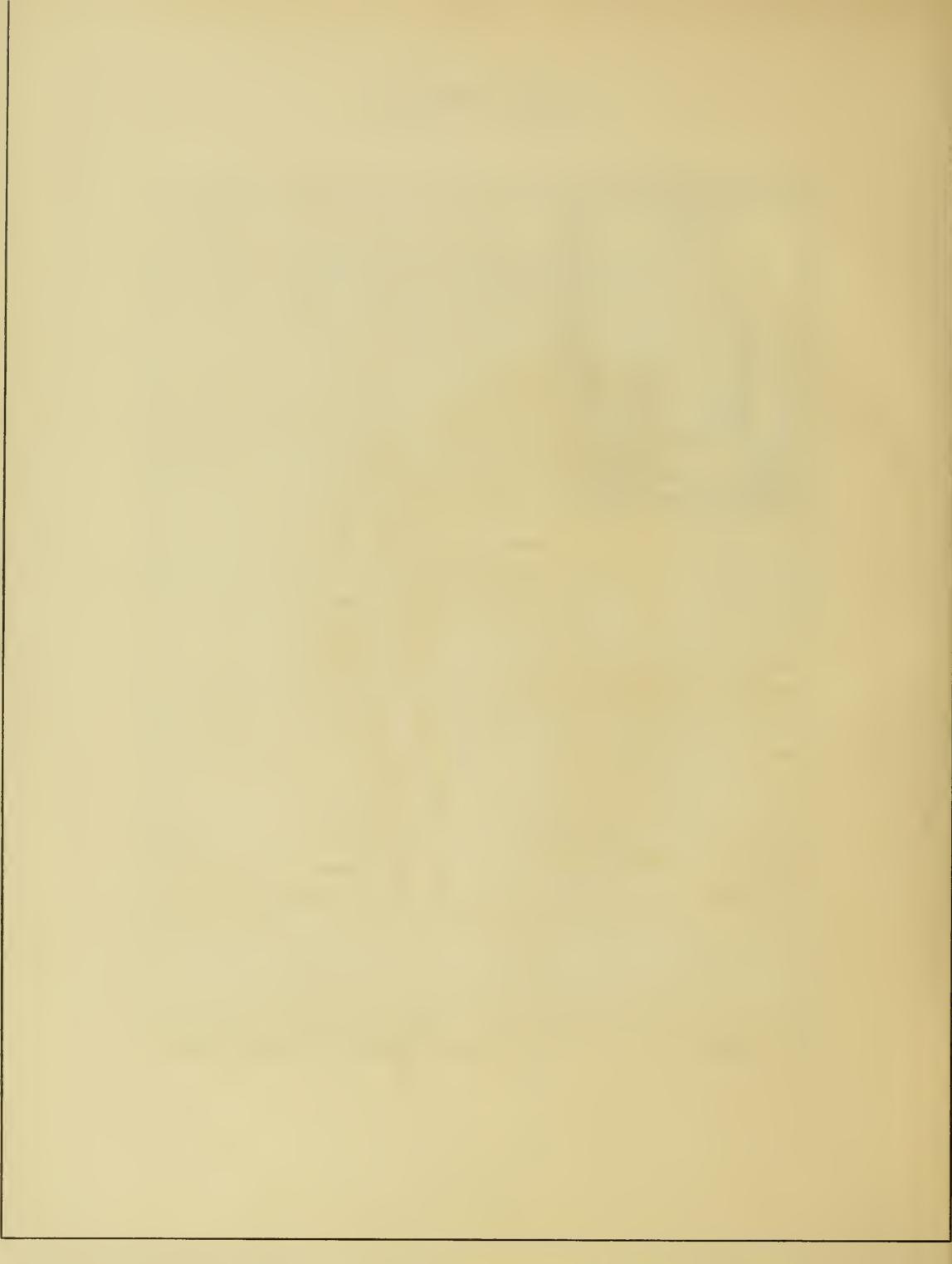
EARL HORTER

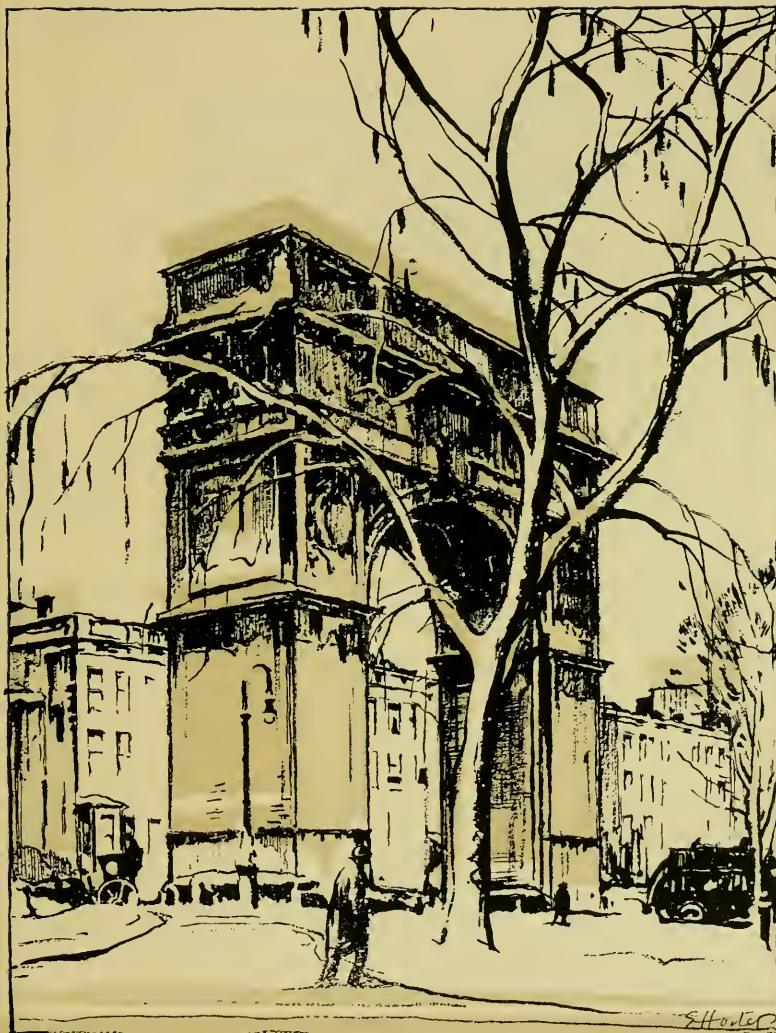


As secretary of the American Society of Etchers, Mr. Horter occupies a unique position among American designers. A contributor to all of the important exhibitions of prints, and honored last season by the leading print dealers of this country, in an exhibition composed entirely of his plates, it is an honor for a leading commercial house to be permitted to give Mr. Horter an order. However, "Bill," which is the most popular abbreviation of his first name, is not over proud. All commissions are thankfully received and promptly executed, in which he differs from another contributor to this book whose friends claim that he has had printed and freely uses "order refusal blanks."

tion of his first name, is not over proud. All commissions are thankfully received and promptly executed, in which he differs from another contributor to this book whose friends claim that he has had printed and freely uses "order refusal blanks."

In view of Mr. Horter's avocation it is not strange that his commercial work has an uncompromising etching quality. It will be noted in the drawing for the initial space on this page, made specially for this book. As the advertiser is always looking for something different, this artistic stubbornness draws to him a certain "high-brow" clientele. On his roll of honor are the Curtis Publishing Company, the Packard Motor Car Company, the Bartlett-Orr Press, Norman T. A. Munder & Co., N. W. Ayer & Son and Calkins & Holden. Our exhibit is one of a number of drawings made for a series of brochures entitled "The Call of the City," issued by the advertising department of the New York American. Having lived for the most part in New York City, though born in Pennsylvania, Mr. Horter has reverted to type and is once more located in Philadelphia.





Courtesy of New York American

Printed on Dill & Colling De-and-Se Tints, India
Substance 25 x 38—50 lb.

E. Horle

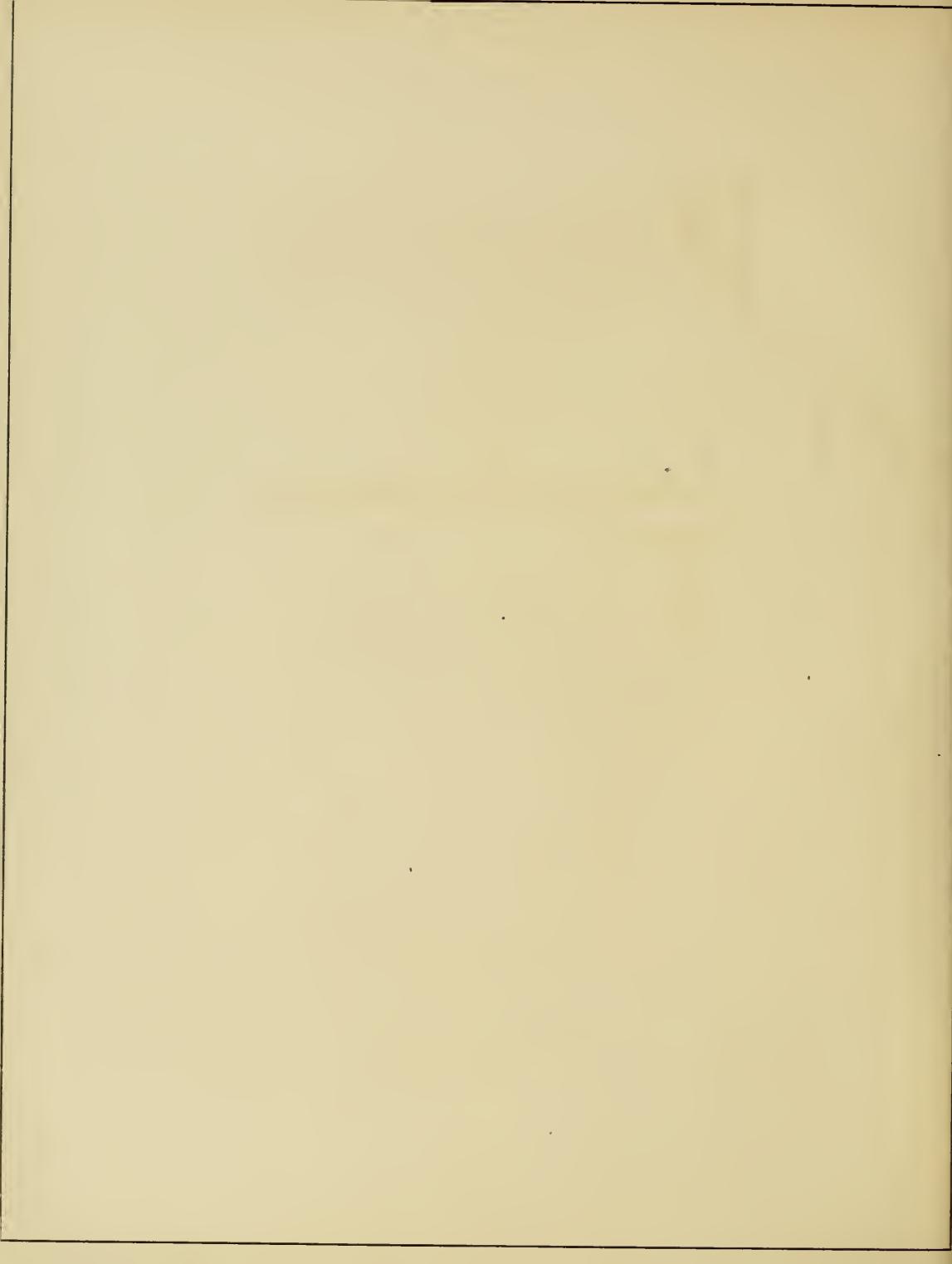
De-and-Se Tints, Smooth Machine Finish, are suitable for many purposes and deserving of careful consideration in connection with any work for which such a paper is permissible. Specially sized for writing on with pen and ink, or pencil, and entirely acceptable to the typewriter. It is practically a writing paper so moderate in price as to make it available for letter sheets, billheads, blank forms, order books, envelopes and many similar uses. The printing qualities of the paper are excellent, its strength much above the average, and it is therefore well adapted for use in catalogues, folders, booklets, announcements, enclosures, time-tables, etc. The tints are attractive and readily lend themselves to artistic treatment, the surface is free from gloss or glare, and the paper satisfactorily responds to sympathetic development. Suitable for printing from type, line engravings or half-tone plates not finer than 120 line.

CHARLES E. HOWELL

PERHAPS none of the artists represented in this collection has been more active in the advertising field than Charles E. Howell, of New York City. His list of clients, past and present, includes practically all of the large advertising agencies, Berrien & Durstine, Inc., the Blackman-Ross Company, N. W. Ayer, the Cheltenham Agency, J. Walter Thompson, John O. Powers Company, George Batten Company, Charles Daniel Frey and others, as well as such firms as the Curtis Publishing Company, Cluett, Peabody & Company, the Crofut-Knapp Company, and well-known publications like Good Housekeeping, the Woman's World and the New York Tribune.

Mr. Howell began his activity with the pen and brush in Washington, D.C. After a period spent with the Washington Post he came to New York and worked on the World, and later on the Globe. He brought his newspaper career to an end when the opportunity came to take charge of the art department of the Calkins & Holden Agency. Since then his live-wire work in many forms of publicity has become nationally known because of its snap, its humor and its other qualities that catch and hold the attention of the advertiser's helpless victim. He is now working independently.

It may be guessed that the characteristic figure attached to the initial on this page is from something designed to sell paint. It happens in this case to have been made for the cover of a folder for the Charles L. Kiewert Co., New York City, to whom we are indebted for the use of this spirited drawing.

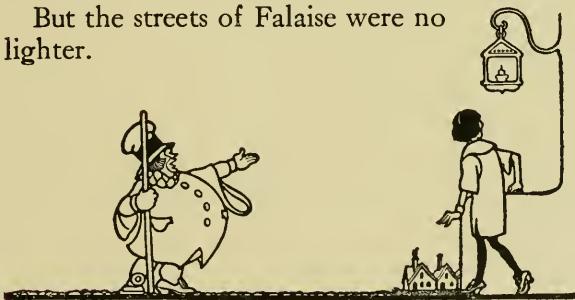


LIGHT on LATCHES



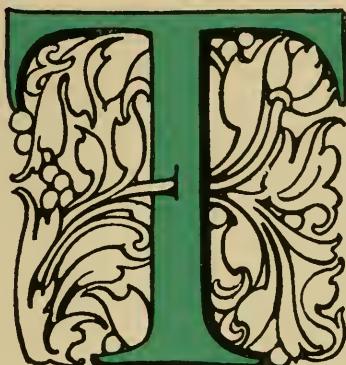
HERE was once a Mayor in the old town of Falaise (the birthplace of William the Conqueror) who, being oppressed by the fact that the streets were very dark, issued a proclamation that each householder should hang a lantern in front of his door.

But the streets of Falaise were no lighter.



Queen Laid, toned, water-marked, is a paper with antique finish, of medium grade and offered at a price that makes it available for ordinary purposes. The stocks used in making insure softness, permanency of color and durability. The finish and bulk for weight are about the same as "Imperial Laid" and "Regal Antique," which represent the maximum obtainable in paper of this class. In common with all our products it has an affinity for ink, gives strong, rich printed effects, and runs easy on the press. On items made to order the color can be changed from white to deep toned, plain or deckle edge, and any style of dandy used for the laid mark.

EGBERT G. JACOBSON



HE booklet cover design by Mr. Jacobson, reproduced on the following page, is one of the most curious and interesting experiments in color which has been made in this country. The entire cover is shown, front and back, before being folded for binding. The use of red, green and lavender is as extraordinary and as original as some of the color schemes in the best German work of this character. Despite his unpopularity at the moment in some fields of human endeavor, credit must be given to the German for a unique art of design. Applied to interior decoration it is somewhat wearing, but in the advertising field we must give the German his due.

Mr. Jacobson is at present living in Larchmont, New York, after having spent a number of years in the thick of things in New York City. He has done a great deal of work for the big advertising agencies like N. W. Ayer & Son, of Philadelphia, and Calkins & Holden, of New York, and for various publishers and publications as well, among them the Century Company, Funk & Wagnalls and the New York World. The Metropolitan Life Insurance Company, of New York, has also employed Mr. Jacobson's talent to a considerable extent in its vast advertising activities. He is one of those rare human beings, rapidly becoming extinct, a New Yorker who was born in New York City, being so much a native that he says the other States, with the possible exceptions of New Jersey and a part of Pennsylvania, are so far as he is concerned "merely pink and green sections of the map."





**arrow
shirt
points**

**cluett, pea
body & co
incmakers**

Courtesy of Cluett, Peabody & Co., Inc.

*Printed on Dill & Collins Duchess White Antique Thick
Substance 25 x 38—120 lb.*

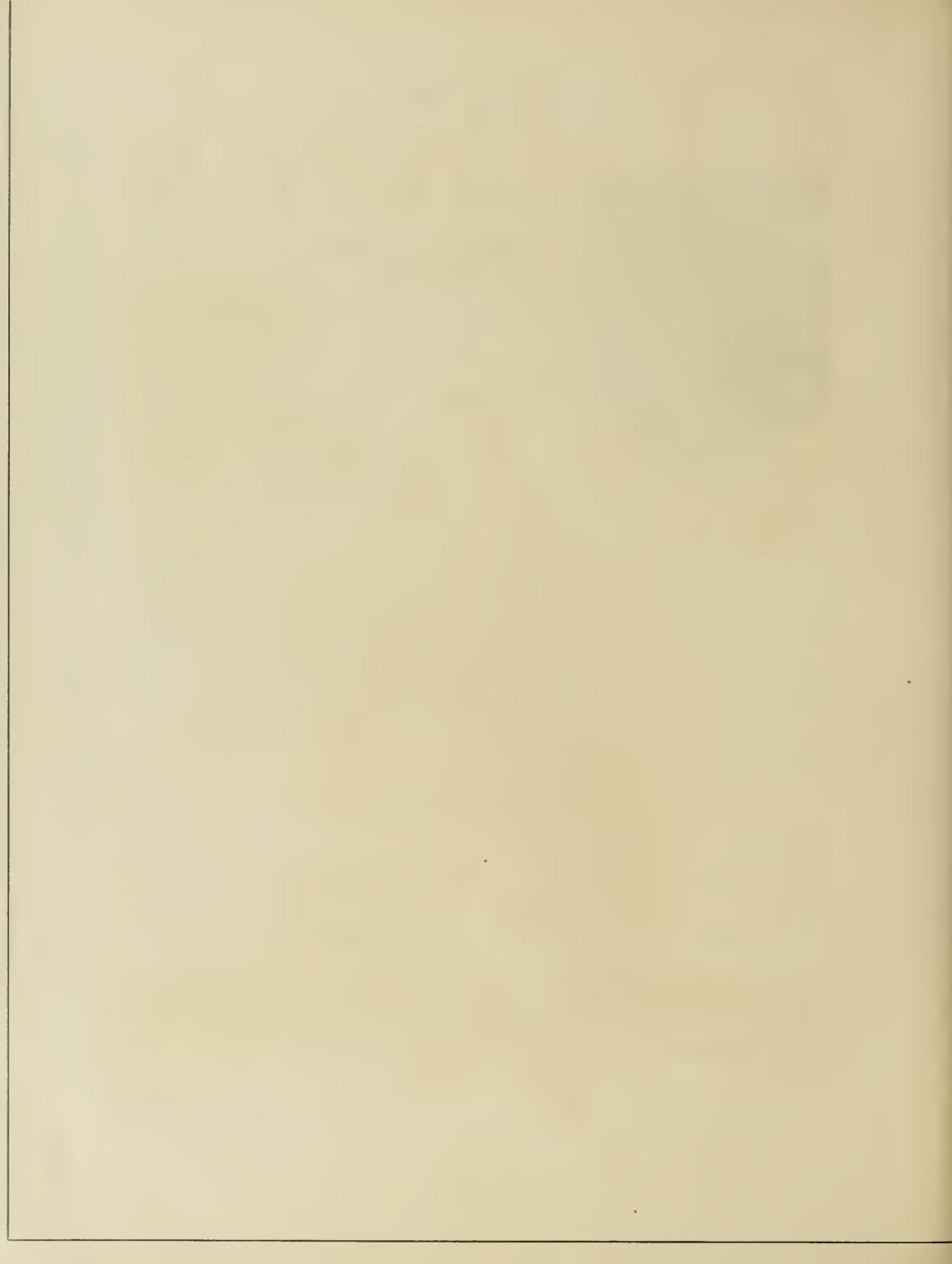
Duchess, deckle edge on two long sides, presents a paper of refined character and its color, texture and finish are especially designed for use in artistic advertising matter, such as booklets, catalogues, folders and announcements. The different tintsten in all—harmonize with each other, and unusual excellence in effects can be obtained with combinations of bronze and colored inks. The Thick and Double Thick have the necessary folding strength and stiffness for covers, and are suitable for embossing. For folders any weight can be used, or one of the lighter weights for inside and heavier weight in same or contrasting color for the cover. For line cuts or etching, photogravure and offset printing.

GUERNSEY MOORE



ANY good men have made covers for Collier's but that by Mr. Moore used as our exhibit is surely one of the finest. It is well drawn, decorative, distinguished. The initial on this page, used by permission of the Packard Automobile Company, is beautiful in color and extremely original, a complete and self-contained decoration. Guernsey Moore is one of the well-known figures. For years he has maintained a certain historical style all his own. It may have in it a touch of old Pennsylvania Quakerism. He tells us that he was born in Germantown "many, many years ago" and adds these historical notes, "Germantown is also favorably known through the fact that the making of paper was started there in 1690. In 1739 Christopher Sauer printed in Germantown the first German newspaper in America. In 1743 he issued the first Bible in an European language printed in America and in 1772 or 1773 Sauer and his son cast the first type made in America." Some history for a suburb.

Mr. Moore is Pennsylvania through and through. He lives in Swarthmore, he has directed Philadelphia pageants—the costumes, the heraldry, the accessories—and he has worked principally for the Saturday Evening Post for nearly twenty years. For a time he was its art editor. Even the Hotel Traymore, Atlantic City, where he has installed a series of mural paintings, seems a Philadelphia institution, but to avoid any hard feeling in other cities it must be recorded that he has also done much work for the American Magazine of New York and the Pierce-Arrow Motor Car Company of Buffalo.



Copyright, P. F. Collier & Son, Inc.

Collier's

THE NATIONAL WEEKLY



Guernsey
Moore

Courtesy of
Collier's Weekly

Printed on Dill & Collins Velour White
Substance 25 x 38 -70 lb.

Velour is a super-calendered paper intended particularly for the printing of halftone plates. It has a medium finish and is made very soft with special sizing in order to secure that affinity for ink necessary to the successful printing of halftones on uncoated paper. The color of Velour is a cream white, a most agreeable shade for books, catalogues, circulars and advertising matter generally, for all of which this paper is appropriate.

HOWARD McCORMICK

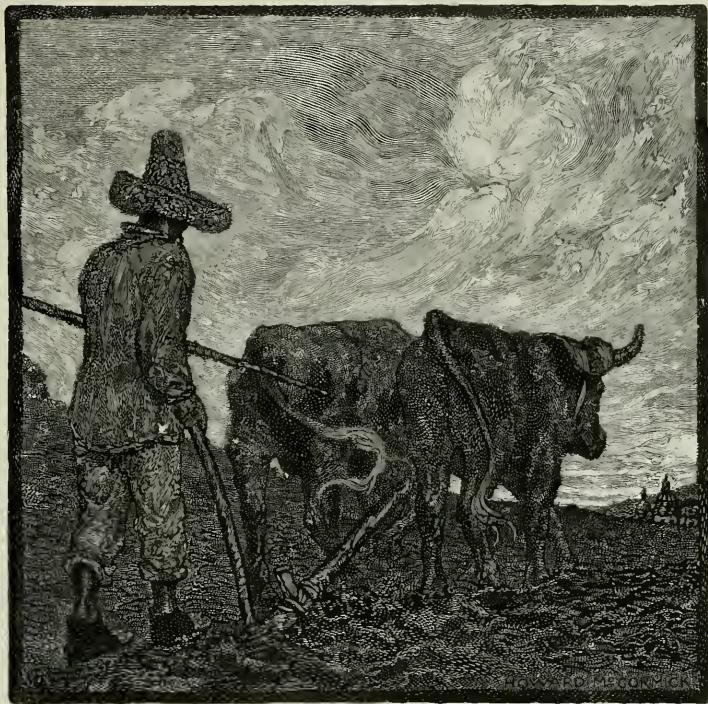


Mr. McCormick is one of the few American wood engravers of the first rank. As will be seen by our exhibit, the "Mexican Plowing," from his series of pictures of Mexico, the Century Magazine has not hesitated to place his work with that of Timothy Cole in its somewhat exclusive pages. The McCormick compositions are all decorative in the broader sense—one does not have to draw patterns to be decorative—and his lettering is interesting and vigorous, even if every character is not absolutely classic from the point of view of the type designer. It is picturesque and colorful and he does not want to draw letters like a type designer.

A man who gets color into black lettering can easily put this quality into the pictorial part of his design and the "Mexican Plowing" is an excellent example of a black and white composition which is full of color. The ability to do this comes naturally, as Mr. McCormick is an accomplished painter. He has been engaged for a long time on wall paintings at the American Museum of Natural History, New York, and has executed some important private commissions. His most important wood block is a head of Lincoln, after a bust by Gutzon Borglum.

Although most often engaged in work for the magazines, the Century, Collier's, Everybody's, the Delineator, he has worked commercially for the J. Walter Thompson Agency, New York, the Munder-Thompson Co., Baltimore, the Japan Paper Company, New York, and the Herald Press, Montreal. He was born in the middle west (Indiana), and usually spends his summers in the far west (Arizona), studying Indians and Indian life.





MEXICO



A SERIES
of PICTURES
DRAWN & ENGRAVED on WOOD
BY Howard McCormick

Black and White, coated two sides, with its high glossy surface, is recognized as the aristocrat among papers of its kind. Particular care has been given to the strength of the paper, so as to permit of proper folding and binding, without danger of breaking away from its fastenings. The surface is insoluble, therefore not easily soiled; firmly fixed, and will not pick; unusually clean, and presents a very attractive appearance to the eye. The paper is also soft and therefore easy to make ready for, and requires the minimum amount of ink in running. The formulas used for both body paper and coating are such as to enable us to maintain a uniformity of color, surface and finish that is very unusual and most desirable. Adapted for printing from the finest screen plates, in black or tints, and from color plates. Offered as the best commercial paper of its class made. Owing to its high grade it cannot be offered in strictly price competition with the many inferior makes which are sold at the best price obtainable. If a paper coated one side is desired, see "Multykolor."

LOUISE AMES NORMAN



LOUISE AMES NORMAN is known chiefly as the author of a series of twelve designs illustrating the development of printing issued several years ago by the McGrath & Woodley Co., of Boston. Our exhibit shows one of these pages. The center panel is the printer's mark of Thielman Kerver, an early French printer, and most of the little border

panels were printed by Philippe Pigouchet in 1498-1500. All of the pages were adaptations and the set as a whole was an unusual achievement, for the work of the book designers of long ago was rendered with real feeling. In the examples of the earlier printers, such as the page showing the capitals and lettering of a Canon of the Mass printed by Schoeffer in 1458, the page adapted from an old French Book of Hours, and the Kerver page used in our exhibit, the spirit of the originals is caught in a manner beyond criticism. As an example of this, please note the difference in the treatment of the elegant Kerver panel, with its richness of color, although all in black, and the reproduction on this page, made specially for this book, of the almost crude initial used earlier in the history of printing.

Mrs. Norman says her work is largely the result of digging in books and "playing the sedulous ape" to the older designers, in which, perhaps, she is not alone, and that the late Alfred Bartlett, the Boston publisher, the Oliver Ditson Company, the Walton Advertising Co. and the McGrath-Sherrill Press have been her principal clients. She is also a Mayflower descendant, a Congregationalist, a republican and an allopath.





Early French printers adapted the black background to the weakness of the hand-press by puncturing it with points, a style called "cribée." By the use of sectional borders variously combined, they avoided the warping and the cracking of corners common in large wood-blocks. We show here typical XVth Century border units and printer's device.
McGrath & Woodley Co. - Boston.

Novel, sometimes called Featherweight, offers the maximum bulk for weight in a machine-finish paper. The principal difficulty in printing papers of this class, namely "fuzz" (small particles of fibre which have not been woven into the sheet) has been practically eliminated in the Dill & Collins product, in spite of the fact that this paper must be run "loose," as paper makers term it. Novel, or Featherweight, is made with the two sides nearly alike. The color is "natural" in conformance with the popular taste in papers of this character. It can, however, be made white if desired. Novel can be made either with laid lines or water-marked with any private design.

EDWARD PENFIELD



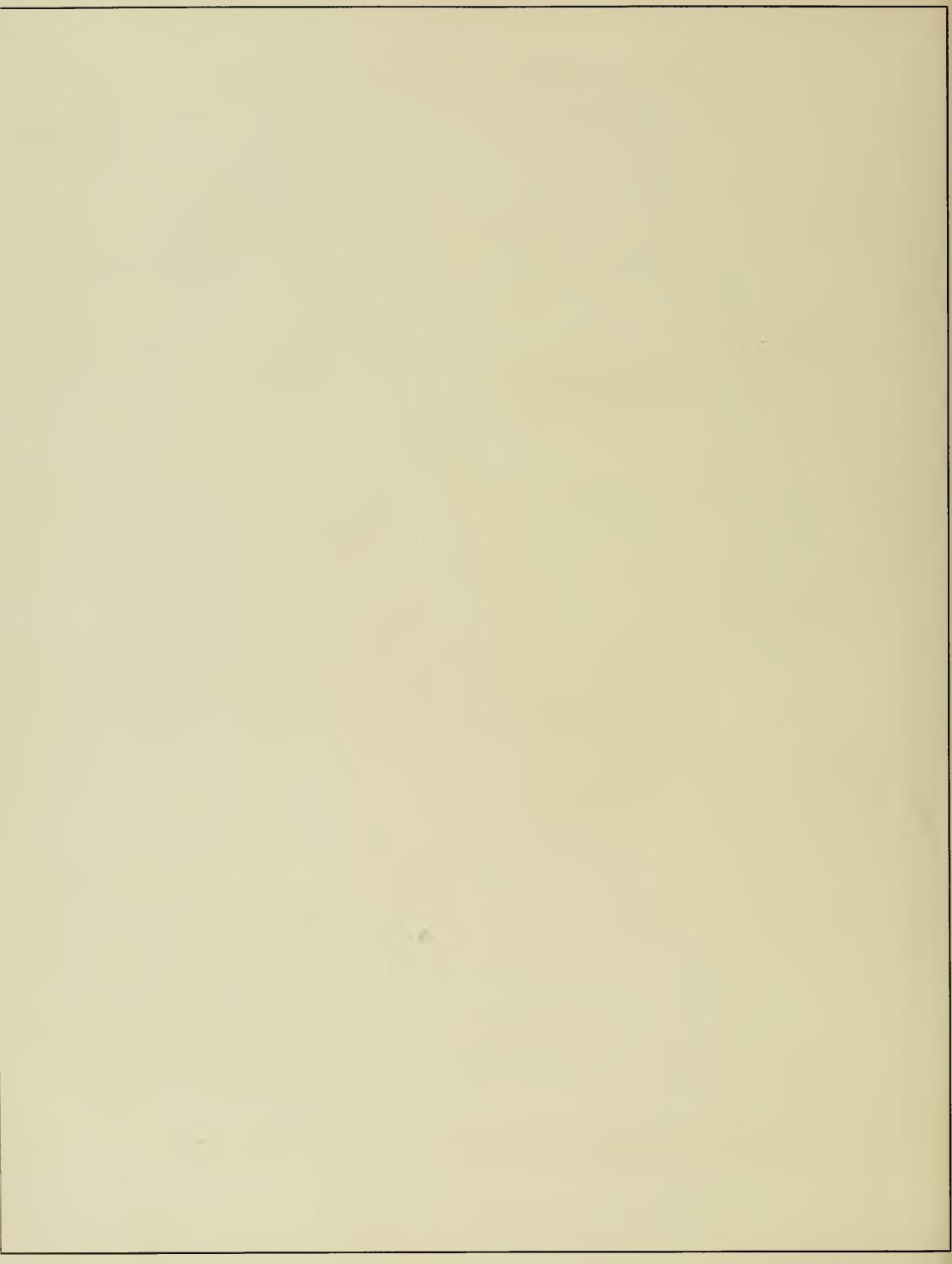
HE name of Edward Penfield brings to the mind of the student of American art the memory of hundreds of examples of decorative design that have given him pleasure. The pioneer poster designer of this country, month after month he astonished and delighted the elect, the people who cared, by his series of small posters issued years ago, first for

Harper's Monthly and then for Scribner's Magazine. Even the *hoi polloi* were impressed by them because of the stunning sport clothes worn by his characters. He was the first to use certain grains in process plates and some go so far as to claim that it was Penfield who introduced into advertising art the now indispensable wolf hound. Mr. Penfield is also an author, the text of "Holland Sketches" and "Spanish Sketches" being from his pen, as well as the drawings.

As the art editor of Harper's Magazine, Harper's Weekly and Harper's Bazar for ten years, he exercised a bracing influence on the work of American illustrators and designers, and on magazine making as a whole. It is through men like him that the American illustrated magazine has grown to be a vivid expression of our national life.

Since that time, Mr. Penfield has produced a mass of work of high quality, in a style distinguished, correct, strong and authoritative, for practically all of the more important American publishers and publications, and a few of the big advertisers, some of his work for the latter being unsigned.

The initial on this page was made especially for this book.





EDWARD
PENFIELD

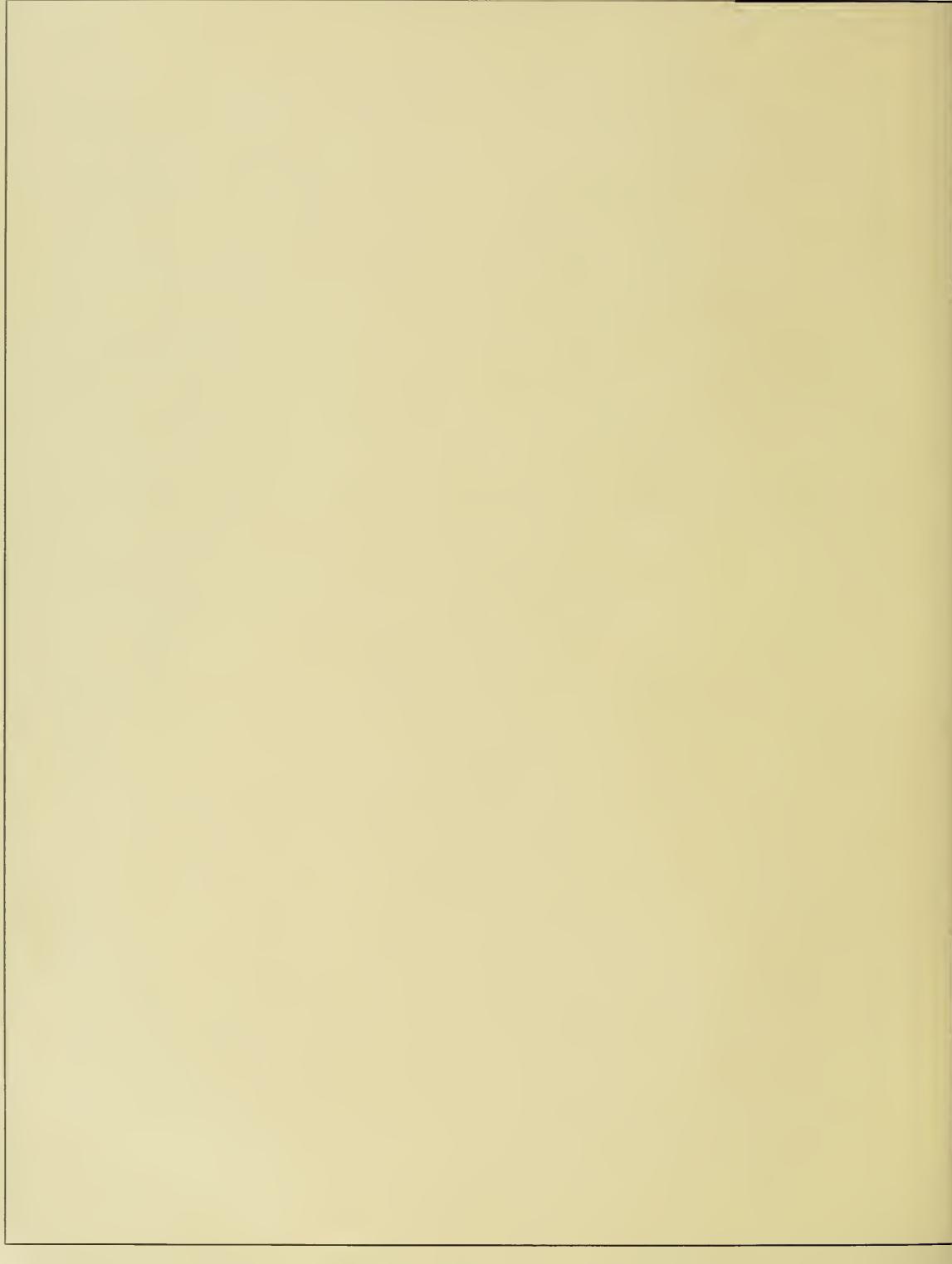
Superb, dull finish, coated two sides, is an entirely satisfactory response to the demand for a coated paper that is free from the objectionable gloss or glare, common to papers suitable for printing from half-tone or color plates. The surface is insoluble, not easily scratched, and susceptible of intense color effects, without tendency to lift, and will not come off in a fine powder when handled on the press. New and artistic effects not heretofore obtained are made possible by it. Peculiarly desirable for catalogues, and the better class of advertising matter which combine text and illustrations. Printers will find that this paper can be handled with economy and ease, ink dries almost immediately upon it and gives rich effects, some of which are entirely new and most artistic. The body paper is the same color as the coating, and will not show on the folded edge. This paper undoubtedly offers great possibilities for the further development of the printing art.

NOÉMI PERNESSIN



The extraordinary talent of Miss Pernessin is at its best in this original and daring advertisement for a shoe polish. Note the almost uncanny background of deserted streets, the beautiful blacks in the figure, and the white of the hand on the hip, cleverly placed between the black of the skirt and the gray of the wall. Miss Pernessin's work is so fresh and unhackneyed that in it she must do exactly as she pleases. Later, if she decides it is good, she sells it; if not, tears it up. Many artists think they do this, but when the Day of Judgment comes and the recording angel looks over his books it will be found that too often they have said, "Oh, it's good enough," and have shipped, bill enclosed.

The distinctive signature "n.i.p" has become familiar through a series of striking newspaper and magazine advertisements for a paper drinking cup in which Miss Pernessin has done the complete advertisement, including the lettering of the legend. You may remember one with a decorative stenographer drinking (water) from one of these hygienic containers and the legend, "Nice individuals fornice individuals." Another phase is shown in the curious little drawing on this page, made especially for this book. Here is the entire city, the harbor, the shipping, the warehouses, the docks, the church, the terminus of the railway and a mass of buildings. Born in France but working in New York City, her art has been used mostly by John Wanamaker, the manufacturers of the Lily drinking cup, the Redfield & Fisher advertising agency and the New York Sunday Sun.





Sketch for an advertisement for a shoe polish

Printed on Dill & Collins Translucent India
Substance 23 x 29—120 lb.

Translucent, coated two sides, white and India, is practically a cardboard with high, glossy finish that is fairly strong, will score, fold and emboss satisfactorily for ordinary demand when properly treated, and possesses the stiffness necessary for post cards or similar purposes. The special coating used is adapted for all printing methods and will give most satisfactory results when run from either steel, copper, color or half-tone plates and lithographic stone. The paper is perfectly neutral, therefore any danger of change of color of ink incident to either acid or alkali reaction is eliminated. Closely woven, clean, of exceptionally good color, alike on both sides, and possessing an affinity for ink, it represents a combination which insures the very best results, and makes it available for a great variety of work.

BRUCE ROGERS



IS A LETTER which was not in the French alphabet when Geoffroy Tory printed his edition of Montaigne, and thereby hangs a tale. When Rogers printed the beautiful Montaigne for Houghton, Mifflin & Co., he decided to reproduce Tory's initials with the pen. But he came to a chapter in the English version in which the first letter was a Y. So he created one by making an adaptation of Tory's V. Although a little like finishing Schubert's Unfinished Symphony, it was a complete success. Could Tory come to life he would never suspect Rogers of having drawn it. The Bernhardt broadside is an excellent example of Rogers' clear and spiritual style. It has never before been reproduced. It was difficult to find something that had not, as Rogers' work has been illustrated in America, England, Germany and Holland. In 1915, a paper on his work by Alfred W. Pollard, of the British Museum, was read before the Bibliographical Society of London, the first time a living artist had been so honored. One of the three Grand Prize medals in the section of decorative arts, the only one given to printing, was awarded to the exhibit of the Riverside Press editions at the St. Louis Exposition of 1904. During his presidency, Mr. Roosevelt made a visit in state to the press especially to examine these books. In 1916, Rogers went abroad to become an associate of Emery Walker, friend of William Morris and dean of English fine printers, but the latest news from England is that he has been made director of typography at the Cambridge University Press.





À MADAME SARAH BERNHARDT

MADAME:

Nous avons l'honneur de vous annoncer que vous avez été élue membre honoraire du

CERCLE FRANÇAIS
de
l'UNIVERSITÉ HARVARD.

Le comité.

Cambridge, le 26 janvier, 1906.

Regal Antique, white wove, water-marked, has a rough antique finish which gives the maximum bulk for weight. An exceptional paper for Novels, Library Works, School Books, Pamphlets, Periodicals or Small Advertising Booklets. The materials used in making produce a soft, clean, close, high-colored sheet, nearly alike on both sides, having a strong affinity for ink and giving dull rich effects in printing. Ink dries on it with great rapidity, thus avoiding the necessity of inter-leaving and permitting of immediate backing-up, thereby saving time and expense in the execution of the work. Softness, durability, permanency of color, and unusual bulk for weight combined with moderate cost commend it to careful consideration in connection with all publications of the best class where a rough finished paper is permissible. Also made in India Tint—see elsewhere in this book. On items to order, this grade can be made with deckle edges.

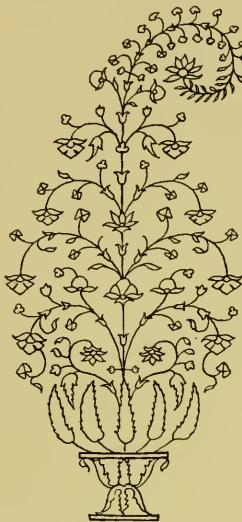
GUIDO ROSA—LAWRENCE ROSA



NOTEWORTHY for its pure and elegant line is the "sketch" for a catalogue cover by the brothers Rosa. Furthermore the lettering is placed in exactly the right position on the page. There is no gambling in margins here. Change them a quarter, an eighth of an inch and the page is not as effective.

The Rosas work together so closely and mysteriously that it is impossible in any of their pages to disentangle the work of one brother from that of the other. They are the Siamese Twins of American decorative design, joined by the strongest of all bonds, precisely similar tastes, and though relatives, they form what would appear to be an ideal partnership. Successful in attracting clients, they number among them the Japan Paper Company, the Aeolian Company, Calkins & Holden, the Blackman-Ross Company, the J. Walter Thompson Company, Hearst's Magazine and the Woman's Home Companion, a list which provokes the comment that we are well aware that in this volume's partial records of the buyers of the best in American design the same names appear over and over. If the men who direct these firms insist upon using the best work of the best artists year after year, repetition cannot be avoided. Sometimes it may seem to the man not so well established that never these twain shall meet, the buyer and the seller, but buyers are incessantly on the lookout for unknown artists with good ideas well executed, and the designer of advertisements is hereby reminded that it is necessary for him to take frequent doses of his own medicine.





THE FIRST GLIMPSE
OF THE NEW AUTUMN
CREATIONS FROM
THE HOUSE OF
PAQUIN

Colonial Wove, India, is a very smooth machine finished paper sometimes called "English Finish," exceptionally desirable for library works, text-books and all works of reference that are closely read or frequently referred to. The tint of the paper is both restful and pleasing to the eye, offering a welcome change from the violent contrast between a white paper and black ink. The materials used in making and care in its preparation insure permanency of color, opacity, strength and durability, combined with the fine printing characteristics demanded by all publications of the best class. Corresponding closely in color with our "India Tint, Coated Two Sides," "Extra Strong," "Superb, India," "Quaker Finish, India," "Regal Antique, India," "Art Book, India," "Ben Day Cover, India" and "Suede Finish, India," they present a result when used in judicious combination for text and illustration that is ideal from both an artistic and a practical standpoint. Furnished with deckle edges when quantity will permit of manufacture.

W. P. SCHOONMAKER



UT few commercial designs show as graceful and delicate a fancy combined with such solid execution as the border for the piano advertisement on the next sheet. It is well worth studying. The composition is thoroughly good in general effect and each of the component panels contains an idea. Think of it—half a dozen ideas on one page!

The style employed in this particular example of decorative design suggests the manner of Walter Crane, but Mr. Schoonmaker is versatile and inclined to adapt the treatment he employs to the matter in hand. His work is always clear, clean cut and careful. As an instance of the latter quality it may be no breach of faith to mention that the border for this announcement for the Lauter Piano Company was accompanied by a daub of water color to show the exact shade of brown in which he wished the design printed. Besides this firm, the Curtis Publishing Company, Henry Holt & Co., John Wanamaker, the Aeolian Company, the Robert L. Stillson Company and other publishers, printers and commercial houses have used Mr. Schoonmaker's work.

Mr. Schoonmaker was born in New York City and is therefore one of those rare birds, a native New Yorker. A specimen of the species is almost as difficult to find as a mastodon in the cosmopolitan city toward which men drift from all the other cities and towns of America. But reckless of the fact that he is needed in his native city, he has recently gone to Philadelphia to live.

The initial on this page was drawn for this book.





THE wonderful new tone quality of the Lauter Piano —a tone of a richness and amazing beauty hitherto considered beyond the scope of the piano-forte—marks a definite forward step in the art of piano making.

To own a Lauter Piano is not only to have a musical instrument that is fundamentally superior to the ordinary piano; it is to own an instrument that satisfies the deeper musical longings of the artistically cultivated in a way that has never before been possible.

LAUTER PIANO COMPANY 591-593 BROAD STREET

Open Saturday Evenings—Largest Victor Display Rooms

Courtesy of
Lauter Piano Company

Printed on Dill & Collins Smooth Finish M. F. White
Substance 25 x 38—60 lb.

Smooth Finish, white, is a very smooth machine finished paper of exceptional uniformity, far superior to market grades in closeness of weave, similarity of surface on both sides, cleanliness, color and softness of texture, insuring the finest printed effects and appealing strongly to the eye. The formula from which it is made shows a combination of fibres, which, together with great care in making, guarantees permanency of color, strength and durability so essential to catalogues, library works, school books, and all publications of reference or record. Suitable for printing from type, wood cuts, zinc etchings, line engravings and half-tone plates made with a screen not finer than 120-line. Can be made on order in any shade of white or natural possible in a paper of this grade and with medium or rough finish provided quantity will permit of manufacture. Offered as a paper of the best class and not in price competition with ordinary stock grades.

RALPH FLETCHER SEYMOUR



composition at the Art Institute of Chicago.

Besides the long list of his publications, a total of sixty-four books, from volumes of poetry by Shelley, George Meredith and William Blake to essays by Ellen Key, and many privately printed volumes which he has done, he has designed a series of newspaper and magazine advertisements for Lyon & Healy, the Chicago Cement Association and others; and has done work for A. C. McClurg & Company, Marshall Field & Company, the Northern Trust Company of Chicago, the University of Chicago, and various magazines and other publishers, and has also made R. R. Donnelley & Sons Company's calendar for the last fourteen years.

Mr. Seymour was born in Illinois but stayed there only three months. At this early age he emigrated to Indiana. He returned to Chicago about fifteen years ago, being drawn back, no doubt, by old memories and associations. Mr. Seymour's work is always bookish, imaginative and ambitious. He is one of the few printer-publishers of the country who has steadily held to the field year after year, although in some years producing only one or two books.

N interesting specimen of the work of Ralph Fletcher Seymour is the following double page spread. Mr. Seymour is widely known as a designer of book decoration but is also active in the fields of etching and teaching, as well as being constantly engaged in doing a considerable amount of commercial work. He has classes in decorative



MELAN[✓] RESIGNATION



A CHILD I DREAMED

CHOLIA

NEVERMORE



R
EMEMBRANCE

Suede Finish, India, water-marked, is a paper with a medium machine finish, that is practically a compromise between the antique and the smooth. Many fine books have been printed on a paper of this tint, and we are sure that those who read them were grateful to the publishers because so restful to the eye and, therefore, easy to read. There is no question that black ink on white paper is trying and harmful to the eyes. It is strange that in this scientific age so little attention has been given to this subject of the color of paper, particularly in children's books. Modern school life is a great tax in many ways, and is it not possible that a change to this shade of paper offers a relief to the overtaxed eyes of the young? For illustrations from half-tone plates, we would suggest the use of our "India Tint, Coated TwoSides," "Superb, Dull Coated," "Quaker Finish, India," or "Art Book, India," which closely match this in color. The stock can be depended on for all the requirements of the best class of textbooks, library works, booklets and all advertising matter of the best class. Also made in White and Cream. Can be made with deckle edge when quantity permits.

WALTER D. TEAGUE

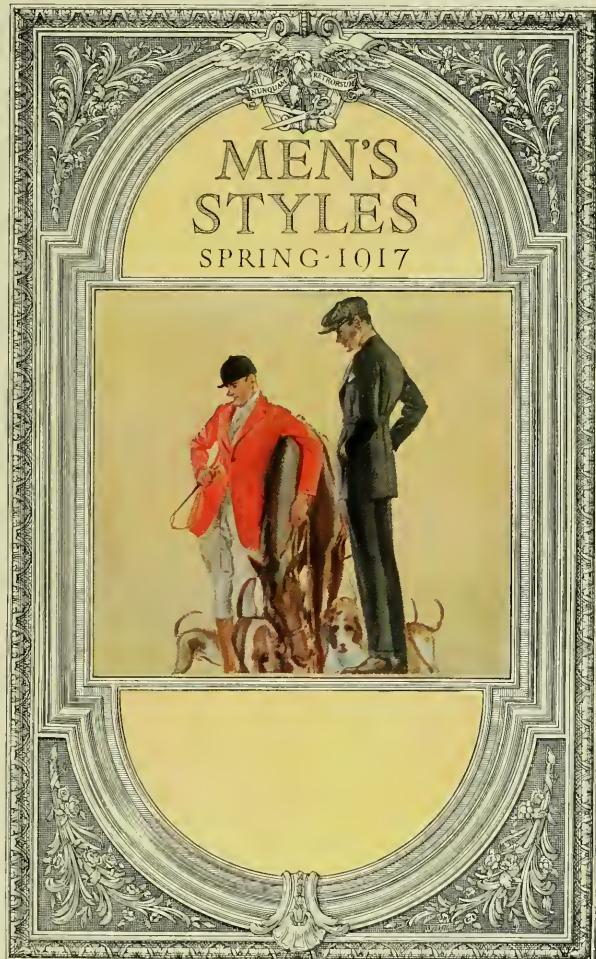


ORRECTNESS of line and extreme elegance of manner are the characteristics of Mr. Teague's work. He has saturated himself with the traditions of the decorative style which the French engravers of the eighteenth century employed in the "frames" in which they set their masterly reproductions of portraits of celebrities, members of the court and the Royal family. He has no rival in this field of decorative design.

The high quality of Mr. Teague's productions has attracted to him a clientele of corresponding quality. He has worked for the Metropolitan Museum, the Locomobile, Packard and Pierce-Arrow Companies, the Curtis Publishing Company, P. F. Collier & Son, the Aeolian Company, Cluett, Peabody & Company, The House of Kuppenheimer, the Regal Shoe Company, L. Adler Bros. & Company, the Pennsylvania Portland Cement Company, the Japan Paper Company, Fatima and Vafiadis Cigarettes, the Stillson Press, the Herald Press of Montreal, the Cheltenham Press, Joseph Richards Company and many other commercial houses. Among the magazines which have used his work are the Woman's Home Companion, Vogue, Vanity Fair, Good Housekeeping, Harper's Bazar, the American Magazine, Collier's Weekly, and the Theatre Magazine. If this list is not long enough we can make it longer. Like Mr. Falls, Mr. Rogers, Mr. McCormick and many other distinguished Americans, Mr. Teague came from Indiana.

The initial reproduced on this page has been contributed by the artist to this book and has not been used before.





Courtesy of Adler-Rochester Co.

*Printed on Dill & Collins Old Ivory
Substance 25 x 38—100 lb.*

Old Ivory, coated two sides, offers great possibilities for the production of printing of the very finest quality. The beautiful tone of this paper, coupled with the fact that both the body of the paper and the coating of which it is composed are the finest materials obtainable for this purpose, makes it of especial value. The soft warmth of its color suggests its appropriate use for books, catalogs or circulars in which delicate effects are desired. Its practically perfect printing qualities are indicated by the results obtained in the wide variety of subjects shown in these pages.

ADOLPH TREIDLER



Mr. Treidler's exhibit is a reproduction of the poster which took the first prize of one thousand dollars in the competition, held in 1915, for a design to be used in connection with the celebration of the two hundred and fiftieth anniversary of the founding of the City of Newark. This poster fulfills one of the first laws of poster design in that its masses of intense blue and black catch the passing eye and hold it. This is all

that most clients require. The work is strong in conception and thoroughly competent in execution, both in drawing and in the beautifully balanced use of colors. It even meets the condition made by the judges, that the design "should be suited equally for a poster eight feet ten inches by six feet nine inches, a window card and a poster stamp."

The artist is one of the well-known men, as for years he has been turning out work of the highest class for magazine covers, as well as for the advertisements inside of such firms as the Pierce-Arrow Automobile Company, the Estey Organ Company, The Regal Shoe Company, Berry Brothers, the varnish manufacturers, the Gillette Safety Razor Company and the Acolian Company.

The vivid little sketch on this page is a good example of his magazine cover manner. It is one of a series of portraits of men who came into the limelight during the progress of the European War. Mr. Treidler made a series of these studies so as to be ready when the man was thrust forward by some event and a cover of him was wanted by Collier's.



1666

1916



250th
ANNIVERSARY
MAY-OCTOBER **NEWARK**

Copyright 1915 by Committee of One Hundred, Newark, New Jersey

Printed on Dill & Collins Translucent White
Substance 25 x 38—500 lb.

Translucent, coated two sides, white and India, is practically a cardboard with high, glossy finish that is fairly strong, will score, fold and emboss satisfactorily for ordinary demand when properly treated, and possesses the stiffness necessary for post cards or similar purposes. The special coating used is adapted for all printing methods and will give most satisfactory results when run from either steel, copper, color or half-tone plates and lithographic stone. The paper is perfectly neutral, therefore any danger of change of color of ink incident to either acid or alkali reaction is eliminated. Closely woven, clean, of exceptionally good color, alike on both sides, and possessing an affinity for ink, it represents a combination which insures the very best results, and makes it available for a great variety of work.

FRANK H. WEIKEL



S an example of commercial work of the best class Mr. Weikel's design for the cover of a booklet on a feature of the Howard watch is to be commended. We carefully mention the watch in this initial paragraph (initial in every sense of the word) because we saw this cover for the first time without the pages of text which it was designed to enclose and

we had the brilliant thought that the Howard feature was a device whereby one could ship without damage the most fragile china and porcelain by merely dumping it into one of the Howard patent safety barrels.

Mr. Weikel's work is serious, dignified and strong, as is shown by this classic border. The color scheme also displays an original sense in the use of color by this young Pennsylvanian, who has done a large amount of commercial design for leading American advertisers through the Beck Engraving Company of Philadelphia. The steadily advancing standard of the buyer of advertising design in every field is worthy of notice and commendation. The point has been reached where the merely good decoration or illustration will not do, for the reason that there is so much of it. It forms a mass out of which only the really excellent work stands out and is noticed. The object of advertising being to attract attention, the moral is obvious, and it is better to adopt the policy of Tiffany & Company and use no art work than to have merely "a border" or "a picture" by nobody in particular. The initial on this page is not of the anonymous type but was made by Mr. Weikel especially for this book.



PATENT
SAFETY
BARREL
A HOWARD
FEATURE



Ben Day Covers are a notable feature of the many distinguished papers made by this company, and one that will be welcomed because it affords opportunity for new and artistic treatment not heretofore possible. As the name suggests, in surface, texture and printing characteristics, it is well adapted for printing from "Ben Day" Plates, and it is also equally acceptable for illustrations from line engravings, flat tints, half-tones not finer than 133 line, and contributes to text matter a certain refinement that compels attention. The embossing and folding qualities are of a high order and the paper is practically an innovation, opening as it does an entirely new field for original decorative development. In addition to its other virtues it has the merit of being so moderate in price as to make it available when cost is an important consideration.

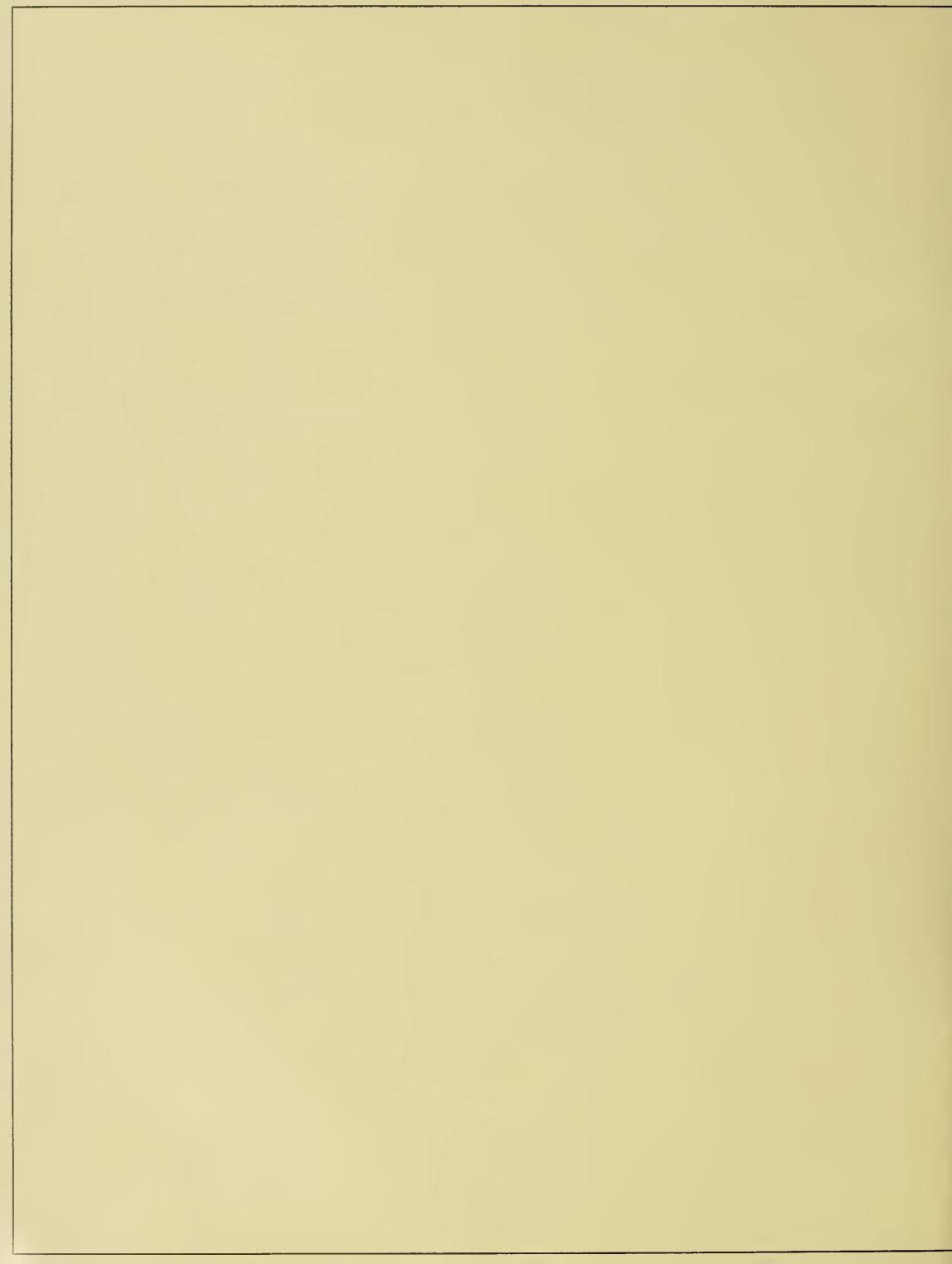
ROBERT J. WILDHACK



Just as no better example of Mr. Wildhack's humorous work could be found than the Robinson Crusoe sketch on this page, so no better instance of his decorative style could be discovered than our exhibit. The sketch is good fun. R. Crusoe, in a costume somewhat Hawaiian, has dropped his parasol at the sight of Man Friday's dainty footprint and stands sentimentally transfixed, while Mr. Friday "hides" behind a date palm. Note the date, and observe the masterly drawing of the leaves on the palm tree. Simply beautiful and beautifully simple. Could the artist leave off a stroke? Could he leave off a leaf? Then the horizon "line" and the carefully modeled beach! Words fail us before this masterpiece, one of a series of newspaper advertisements of Rogers, Peet & Co. which ran for five years in the New York dailies.

"The Garden of My Dreams," the commuter's idea of Heaven (a cover for "Life"), is in quite another manner. One would not think the two done by the same hand. The cover is delicately decorative. A third manner is his poster style. In this his drawing is in strong line and the color more elemental than in his present use of it. A number of years ago, when Harper's and Scribner's magazines were competing in the production of small monthly posters, R. J. W. contributed excellent designs to both publications.

Mr. Wildhack was born in Illinois but has lived in New York City for a long time. He is a pupil of the well-known American painter, Robert Henri.





WILDRACK.

Courtesy of Life Publishing Co.

THE GARDEN OF MY DREAMS

Printed on Dill & Collins Dilcol Coated Book, India
Substance 2² x 38—90 lb.

Dilcol Coated Book India meets the demand for a medium price coated paper made in this deservedly popular shade. The beautiful softness of effect obtained in the printing of halftone plates on this paper is but one of the features which recommend its use. In addition, the screen marks practically disappear: the paper, owing to its color, is remarkably opaque, and besides, is not easily soiled. The body paper is the same tint as the coating and will, therefore, not show white on the cut or folded edge. The coating is of fine quality, is firmly fixed and will not "pick." Ink dries rapidly upon it, and all of its working qualities are of a high order, suitable for the printing of fine screen plates in black, tints or colors.

ADRIAN J. IORIO



OMBINED with Mr. Iorio's feeling for balance and proportion is a true sense of color and a gift for lettering, a combination of virtues which has drawn buyers of design to him for many working years. Mr. Iorio is one of the versatile men who is capable of rendering alone an all around service to his clients, an adaptability evidenced by the fact that while he has perhaps made a specialty of covers and title pages, his work is really more along the lines of advertising than of book work. But his is the art which does equally well for the commercial catalogue of the higher class and for the limited edition book, being neither too impractical for the first nor too practical for the latter. To illustrate, the initial on this page is a commercial design, the cover on the leaf following a bookish one, yet the two could be interchanged and their uses reversed with perfect taste. The initial is also an illustration of the eternal truth that it is possible to make a striking design without living in Greenwich Village. A drawing can be solid, reserved, fundamental and still be striking.

"The Story of Nedda," with its frontispiece by Sargent, was written by Mr. Lewis Niles Roberts, son of one of the partners of Roberts Bros., the old publishing house of Boston, and was printed and sold for the benefit of a society formed to help a war charity of Boston, Mr. Iorio's birthplace and home. The artist has worked for many publishers and advertisers, among them the Frank Presbrey Co., New York, the University Press, Cambridge, and notably Ginn & Company, of Boston.



THE STORY
OF
Nedda

With
Frontispiece by
JOHN S.
SARGENT

Courtesy of
Mr. Lewis Niles Roberts

Printed on Dill & Collins Duchess Double Thick Brown
Substance 25 x 38—240 lb.

Duchess, deckle edge on two long sides, double thick, is a paper with a surface of medium finish possessing unusual folding and embossing qualities, an evenness of color and marked affinity for ink, and lends to printed work a quiet elegance that distinguishes it from other papers of its kind. The formula used in making insures excellent wearing qualities and a soft, pliable sheet, pleasant to both sight and touch, most desirable characteristics not possessed by other makes. All the tints and colors are obtained by the use of fast dyes and are, therefore, non-fading, a most important and unusual feature in papers of this class. Largely used for printing from line cuts, for photogravures, and for the exacting requirements of the offset press.

BEN DAY—Smooth Finish



FAWN

25 x 40—74 lbs.



WHITE

25 x 40—74 lbs.



LIGHT GREEN

25 x 40—74 lbs.



INDIA

25 x 40—74 lbs.



SCOTCH BUFF

25 x 40—74 lbs.



OPAL

20 1/2 x 25—65 lbs.



SLATE

20 1/2 x 25—65 lbs.



NUT BROWN

20 1/2 x 25—65 lbs.



BEN DAY GRAY

23 x 28 1/2—85 lbs.



23 x 28 1/2—85 lbs.

DE-AND-SE TINTS



R. E. BLUE

25 x 40—53 lbs.



SEA FOAM

25 x 40—53 lbs.



INDIA

25 x 40—74 lbs.



GRANITE BLUE

25 x 40—105 lbs.



GOLDEN ROD

20 x 52—127 lbs.



COFFEE

25 x 40—74 lbs.

DUCHESS—Sioux Finish



COFFEE

25 x 40—63 lbs.



WHITE

25 x 40—84 lbs.



BUFF

25 x 40—84 lbs.



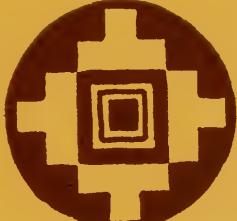
TEA

20½ x 25—65 lbs.



BROWN

23 x 28½—85 lbs.



GOLD

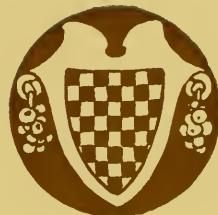
Double Thick, 20½ x 25 and 23 x 28½

EXTRA STRONG TINTED ENAMEL



GOLDEN ROD

25 x 40—147 lbs



BUFF

25 x 40—147 lbs



PRIMROSE

25 x 40—147 lbs



AZURE

25 x 40—147 lbs



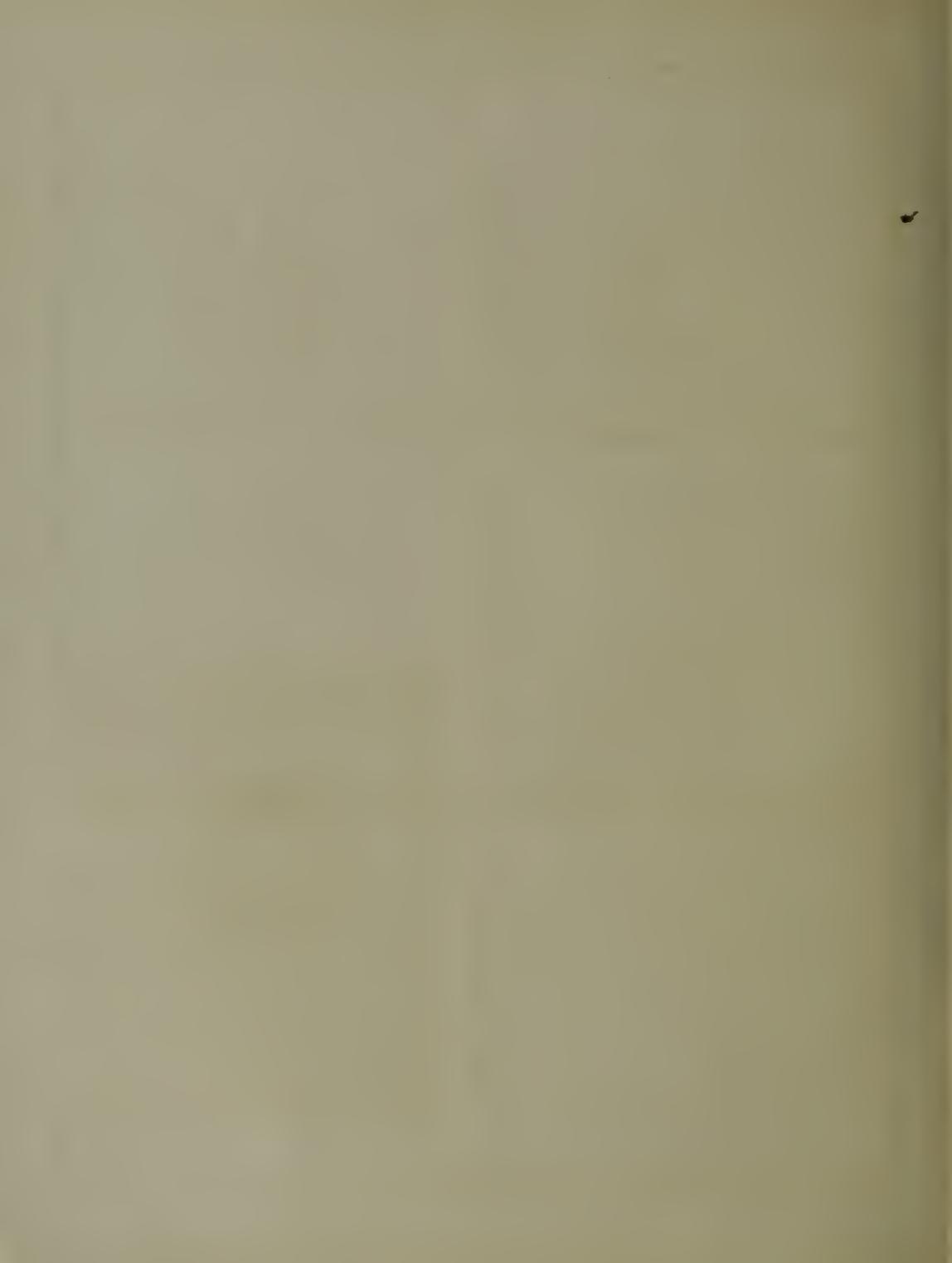
SEA FOAM

25 x 40—147 lbs



INDIA

25 x 40—147 lbs



SUPERB—Dull Finish



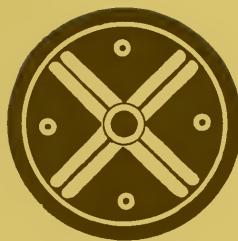
TAN

2 x 28 - 100 lbs.



CREAM

28 x 44 - 17 lbs.



TAN

2 x 28 - 100 lbs.



GRAY

3 x 12 - 10 lbs.

TINTED ART BOOK



REF. 1118

5 x 40 = 200 lbs



SEA FOAM

5 x 40 = 200 lbs



GRANITE

5 x 40 = 200 lbs



GRANITE BLUE

5 x 40 = 200 lbs



GOLDEN RED

5 x 40 = 200 lbs



COFFEE

5 x 40 = 200 lbs

TRANSLUCENT—Coated Two Sides



WHITE

23 x 29—120 lbs.



WHITE

23 x 29—180 lbs.



INDIA

23 x 29—160 lbs.



INDIA

23 x 29—100 lbs.

A WORD ABOUT PAPERS

PRACTICALLY all of the papers shown in this book are regularly carried in stock in all standard sizes, weights and colors. The effects obtained show plainly the degree of success that we have attained and suggest the great variety of special requirements we are in a position to meet. We offer these

specimens as fair evidence, and are content to rest our case upon them confident that the verdict will surely be favorable.

 Papers are made for fine printing and consequently they must be considered solely with relation to the work they have to do. The standards of their manufacture are based upon an appreciation of the fact

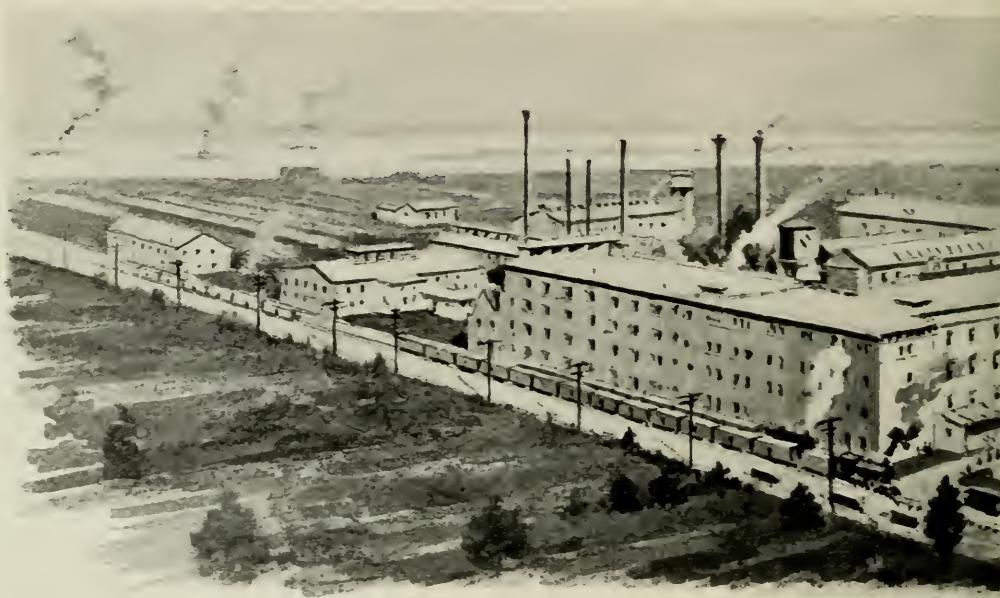


Philadelphia Warehouse, 140 North Sixth Street

175-Line Screen

that the demand for worthy, beautiful papers is constantly on the increase. More and more it is becoming recognized that effective advertising is possible only through the use of good printing, and good paper is an essential of good printing.

Good printing makes its appeal to two senses—sight and touch, and neither may be left out of consideration. The "feel" of the paper, its solidity, its firmness, and its attraction for the eye, are certainly as essential a part of good printing as cleanliness, fine color, good composition and competent presswork.



UNIFIED PRODUCTION AND DISTRIBUTION

❖ Papers are manufactured in our own mill located on the Delaware River, in Philadelphia. Every process is in our own hands. Every single phase of the manufacture is part of a carefully considered comprehensive plan which shapes each detail to the end of producing the best papers possible to make.

The mill is directly supervised by the officers of the Company, aided by a corps of highly trained chemists and specialists.

Supplementing the mill and adjacent to it, we maintain extensive warehouses where a large reserve stock of finished papers is carried. In addition to this, the Company maintains its own sales organizations and distributing warehouses in Philadelphia, New York and Boston, all of which are centrally located and carry an adequate stock for immediate delivery.



175-Line Screen

A LARGE BUSINESS IN STOCK ITEMS

The development of our business is based largely upon constant increases in the percentage of business in stock items, and a large part of our total output consists of standard papers in stock sizes which are stored in our city warehouses and in the mill available for urgent needs.

The balance of our product comprises papers made to meet special requirements as to quality, size, color and finish. The scope of our mill covers practically every requirement in the various lines of printing paper, as we make all of the better grades of Machine Finish, Off-Set, Sulphite Bonds and Writings, Super Calendered, a variety of Cover Papers, Coated Book and Coated One Side for printing from plates, zinc or lithographic stone, also Brush Finish for Cigar Bands and Labels.

A FAIR POLICY

Our sales policy is based upon set prices which are given constant publicity to *all* of our trade. The prices of  Papers are uniform to all, and we aim to be perfectly fair and impartial.

Every effort is made to deliver exactly what we offer. When we fail, as occasionally we do, we stand ready to "make good." We work on the basis that our paper must be as good as



New York Warehouse, 421 Lafayette Street

175-Line Screen

your money and carry out this policy to the best of our ability.

 Papers are handled in the Middle West and West by The Paper Mills' Co. of Chicago, Ill., The Chatfield & Woods Co. of Cincinnati, Ohio, The Union Paper & Twine Co. of Cleveland, Ohio, and by Blake, Moffitt & Towne, San Francisco and Los Angeles, California.



Boston Warehouse, 161 Pearl Street

175-Line Screen

